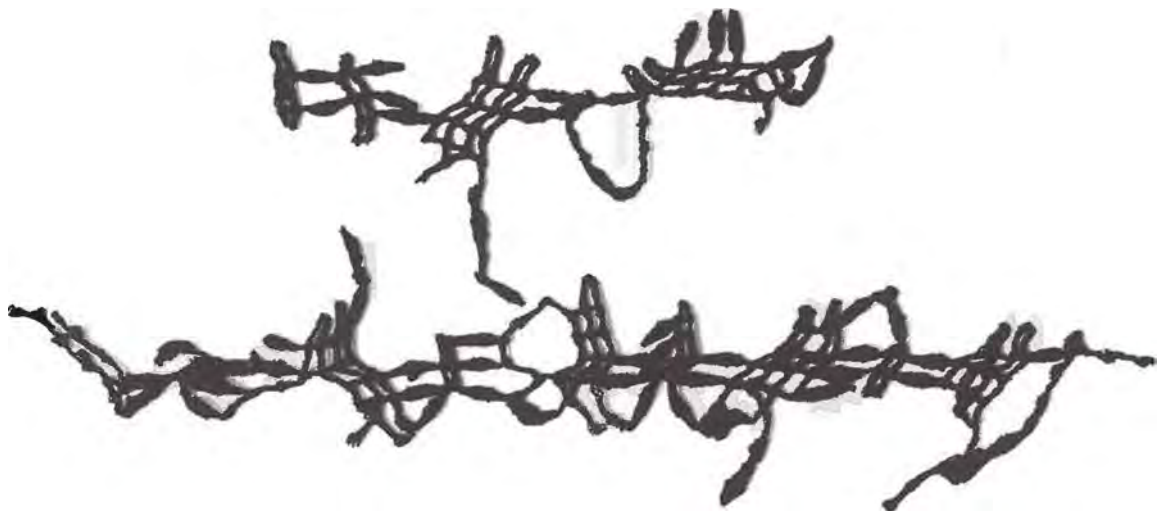


Anne Wilson

MAD Drawing Room

Catalog of Lace and Openwork Identification



Anne Wilson

MAD DRAWING ROOM

CATALOG OF LACE AND OPENWORK IDENTIFICATION

This catalog offers identification for a large number of the lace and openwork fragments.

Wilson started collecting found lace fragments as a material source to make *Topologies*, an artwork first shown in the *Whitney Biennial 2002*. She worked from these same lace sources as subjects to animate in the creation of *Errant Behaviors*, the 2-screen video and sound installation presently on view in the adjacent museum space.

Wilson always searches for damaged lace bits, parts or fragments of larger wholes - sometimes passed down from family or gifts from friends, but most often acquired from flea markets and church rummage sales. If the lace wasn't already a dark color, she dyed it - privileging the graphic potential of linear structures against a lighter ground surface.

The MAD Drawing Room includes fragments of traditional laces alongside a selection of other kinds of openwork - including grids, sheers, and meshes from commercial fabrics, functional nets and gauzes - all presented as study samples in the manner of an archive. The hand dyeing of fragments opens to a broader color range using natural dyestuffs. The rationale for placement on the study tables is visual and subjective, creating compositions of interrelationships that combine Wilson's own handwork with lace and openwork from diverse origins.

If a field is blank, there is no information available at this time.

Thanks to the many individuals who have donated lace and openwork to Wilson for use in this project.

Thanks to artist and Wilson's studio assistant, Sofía Fernández Díaz, for her expert skills in natural dyeing. Most hand dyed lace and openwork fragments were originally off-white.

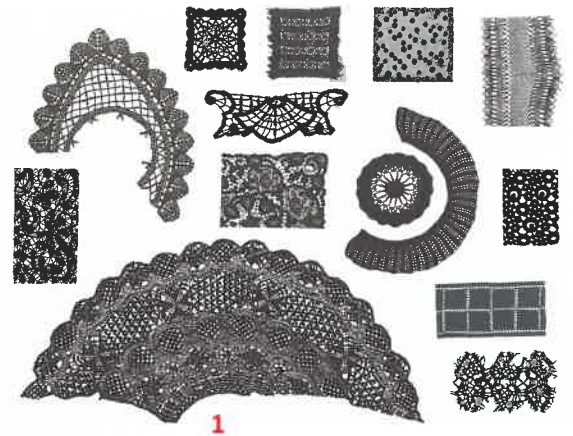
With special gratitude to Chicago-based lacemaker Kathy Kauffmann for consulting on the identification of some of the traditional laces in the MAD Drawing Room. Kathy has been making lace for more than 45 years and has been teaching for more than 30 years. She started her studies at Le Centre d'Enseignement de la Dentelle in Paris. She has studied many kinds of lace, including Withof, Flanders, Honiton, Binche and others. Over the past several years she has been concentrating on Flanders, Withof and Binche. Lace has become a very important part of her life. Kathy is a past-president of OIDFA and co-author of *Flanders and Withof in North America*.

Highlights from lace and openwork study tables

Showing diverse origins, techniques, and functions

1 Woman's shawl fragment

Handmade Maltese bobbin lace, silk, Malta, 20th-c. Although dyed back, this shawl would originally have been a cream color. Note the use of the Maltese Cross.



2 Danielle Andress study sample for artwork

Open weave, handmade on floor loom, mixed fibers, USA, 2023.

3 Lace collar

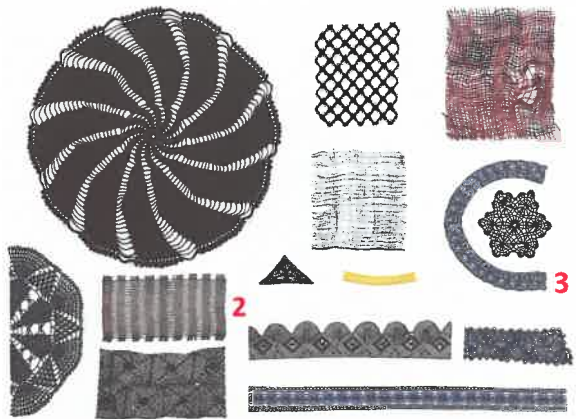
Handmade needle lace, cotton, Europe, 20th-c.

4 Lace and openwork edgings and cut fragments

20th-c. Sections of these edgings and cut fragments were animated to create *Errant Behaviors*.

5 Lace fabric swatch

Machine-made lace, 20th-c. A section from this lace was animated to create *Errant Behaviors*.



6 Produce packaging net

For 2 organic cantaloupes, machine-made, synthetic fiber, Del Mar company, Westley CA, 21st-c.

7 Kathy Kauffmann lace study

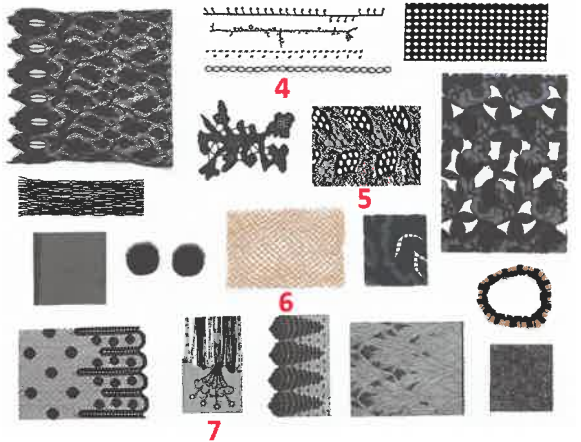
Handmade Chantilly bobbin lace (pattern by Ulrike Voelcker), black silk, USA, 2007.

8 Lace collar section

Battenberg (machine-made tape lace) with handmade needle lace fillings, cotton, 20th-c.

9 Wire mesh swatch

Woven: 100 copper elements per inch, machine-made, Flynn & Enslow, Signal Hill, CA, 20th-c. This copper mesh is used in industrial filtering.



10 Net from lacrosse stick

Machine-made mesh, synthetic fiber, manufactured by STX, Baltimore, MD, 2023.

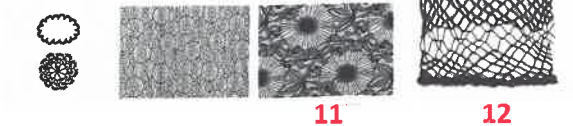
11 Lace fabric swatch

Machine-made, cotton and synthetic fiber, 20th-c. Segments were used to create Anne Wilson's *Topologies* and are included in the MAD Drawing Room wall mural.



12 Kira Dominguez Hultgren teaching sample

Handmade, sprang technique, mixed fibers: mohair, wool mill ends, wool-blends, nylon, USA, 2022.



13 Lace fragment

Handmade needle lace, Europe, 19th-c.

14 Seasonal fabric: "The Witching Hour"

Machine-made black lace web with spider red foil, 100% polyester base, nylon flocking, South Korea, 2023.

15 Openwork medallion

Handmade diamond mesh knotted net, indigo dyed cotton, 20th-c.

16 Mosquito netting

Handwoven, indigo dyed hand spun cotton, Japan, 20th-c.

17 Lace fragments

Handmade bobbin lace, cotton, 20th-c.

18 Junichi Arai (designer) shawl fragment

Machine-made woven net, spider web design, silk, Japan, 1980's.

19 Openwork fabric fragment

Machine-made knit, silk, 20th-c.

20 Sofía Fernández Díaz study sample for artwork

Hand-made knit with beeswax, handspun wool from Teotitlan del Valle, Oaxaca, Mexico, 2024.

21 Commercial fish net fragment

Machine-made, synthetic fiber, USA, 20th-c.

22 Anne Wilson studies for tensile drawings

Handmade knits, cotton, Evanston, IL, 2012.

23 Human hair hairnet (fringe style)

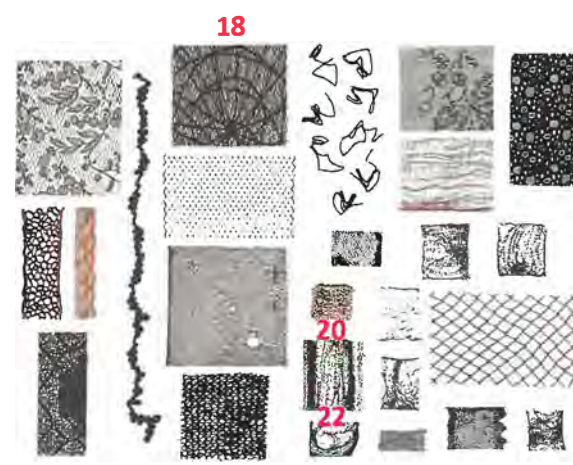
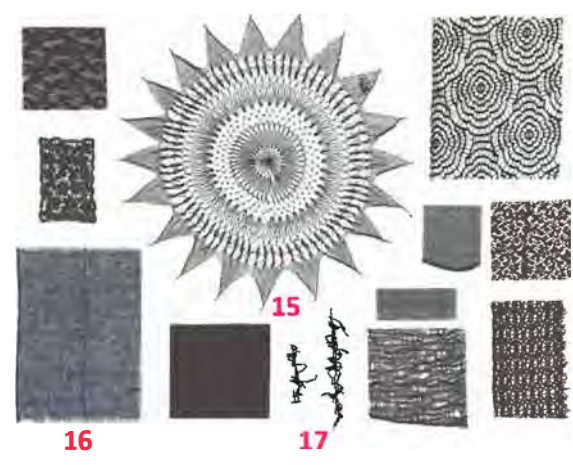
Machine-made single mesh, "sterilized human hair," USA, early 20th-c.

24 Woman's lace shawl fragment

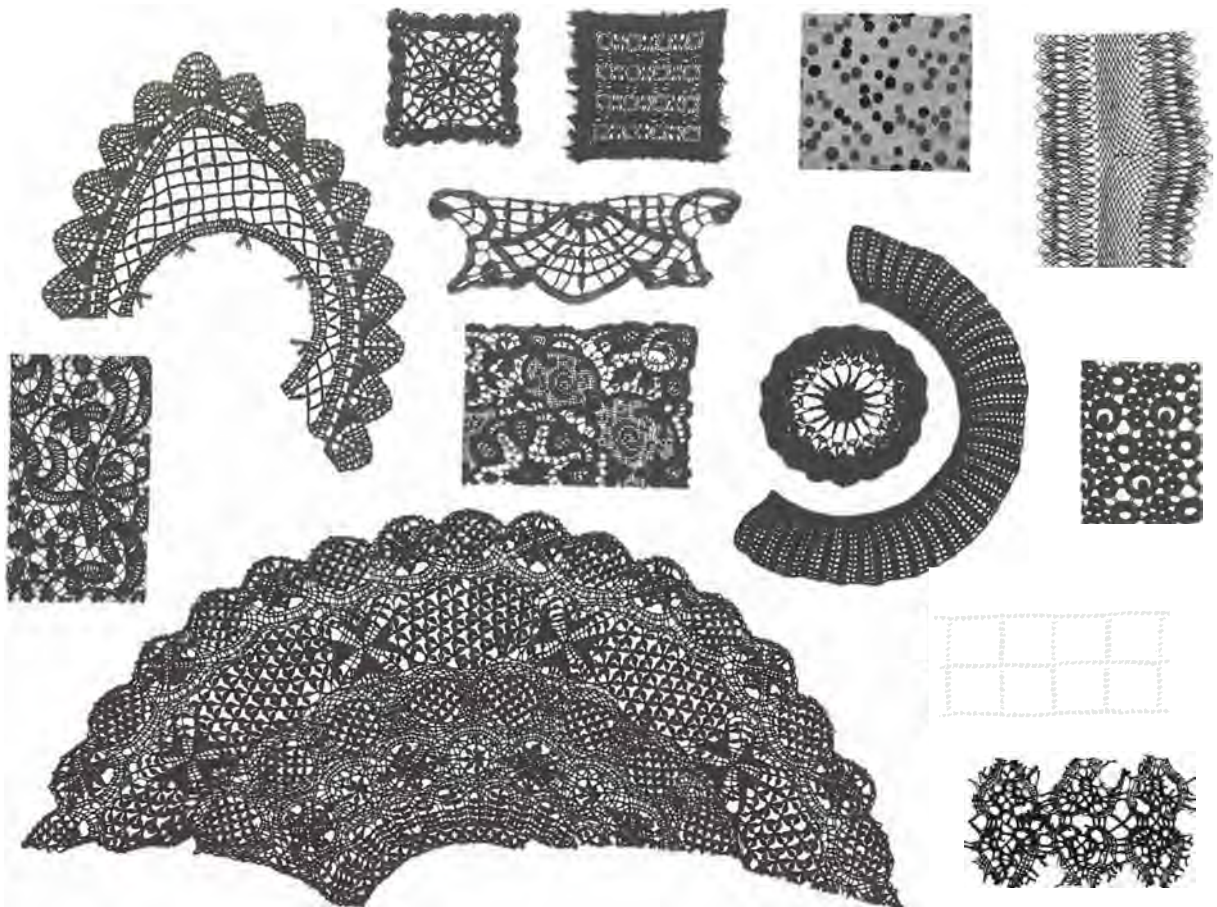
Handmade Tenerife type of needle lace, cotton, Europe, 20th-c. Although dyed black, this shawl would originally have been a cream color.

25 Woman's net stocking fragment

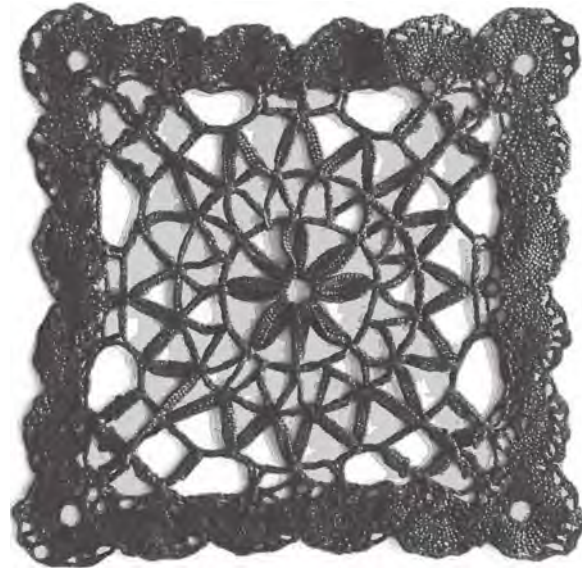
Machine-made knit, cotton net bottom and synthetic fiber top, USA, 1930.



STUDY TABLE 1



Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: lace medallion

Maker: maker once known

Technique: Cluny bobbin lace
Hand or machine-made? handmade

Material content: cotton

Country or culture of origin: France

Date: 20th-c.

How acquired?

Other pertinent information:

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: lace fragment

Maker: maker once known

Technique: drawn work

Hand or machine-made? handmade

Material content: cotton

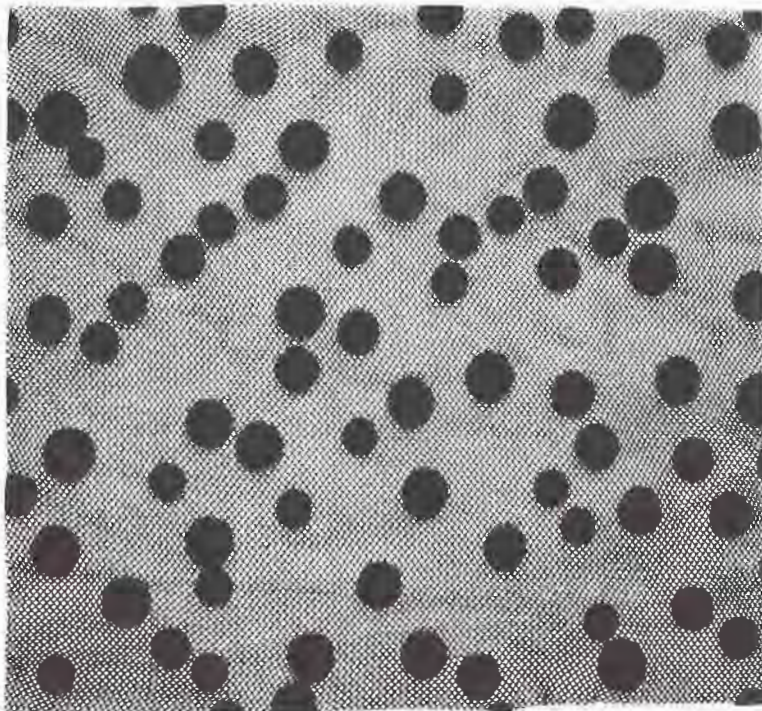
Country or culture of origin:

Date:

How acquired?

Other pertinent information: hand dyed with indigo

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: openwork dressmaking fabric swatch

Maker:

Technique net ground with flocked dots

Hand or machine-made? machine-made

Material content: synthetic fiber

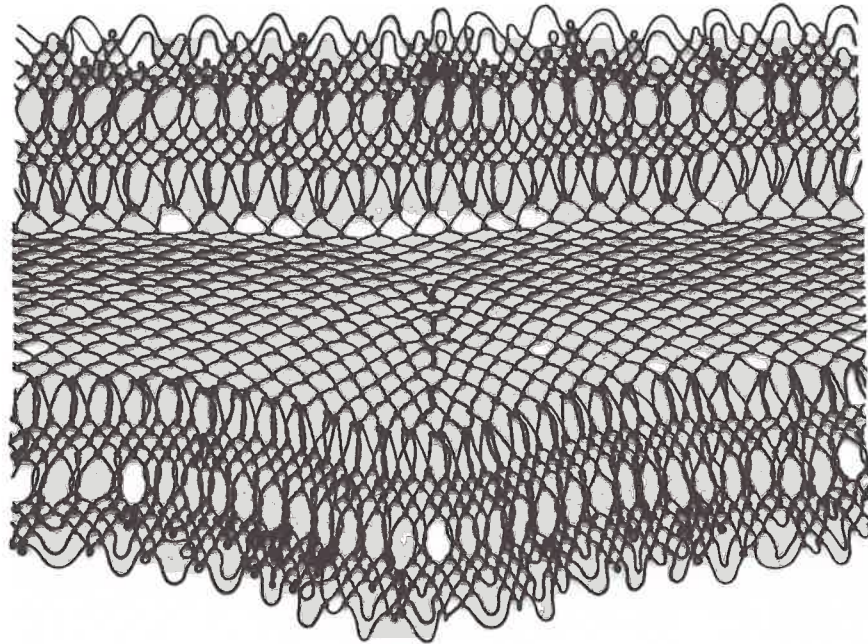
Country or culture of origin:

Date: 20th-c.

How acquired?

Other pertinent information:

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: fragment of lace neck wrap

Maker: maker once known

Technique: knotted netting

Hand or machine-made? handmade

Material content: silk

Country or culture of origin:

Date:

How acquired?

Other pertinent information: hand dyed with MX dyes

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: cut from larger lace section

Maker: maker and manufacturer once known

Technique: Battenberg tape lace and hand fillings

Hand or machine-made? hand and machine-made

Material content: cotton

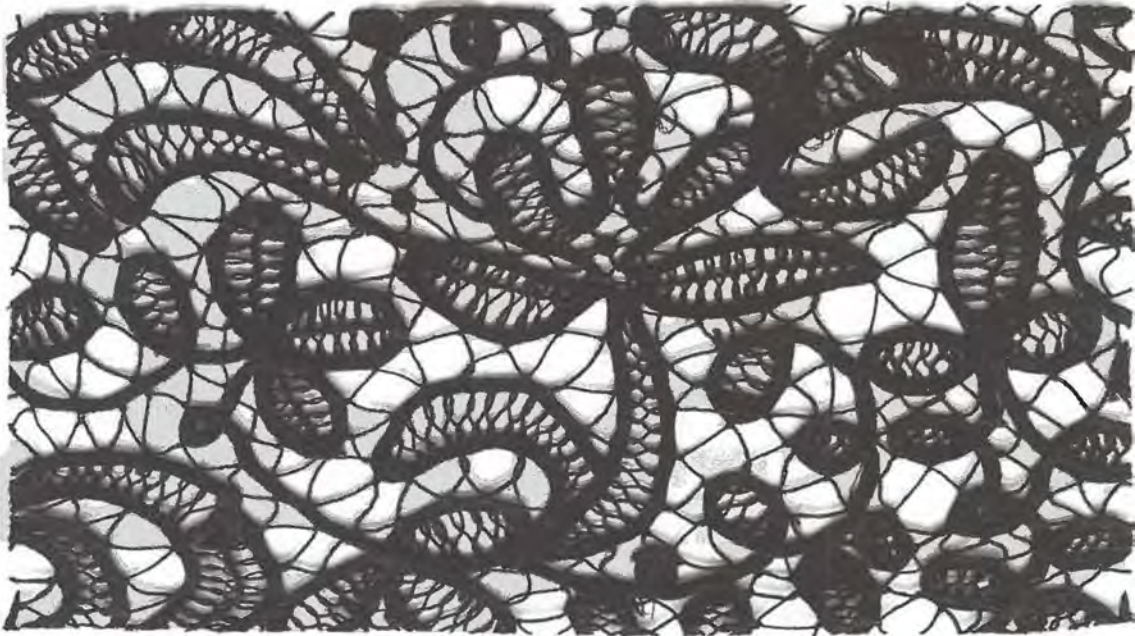
Country or culture of origin: Europe

Date: 20th-c.

How acquired?

Other pertinent information:

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: lace swatch

Maker:

Technique: Battenberg (machine-made tape lace) with hand needle lace fillings

Hand or machine-made? handmade and machine-made

Material content: cotton

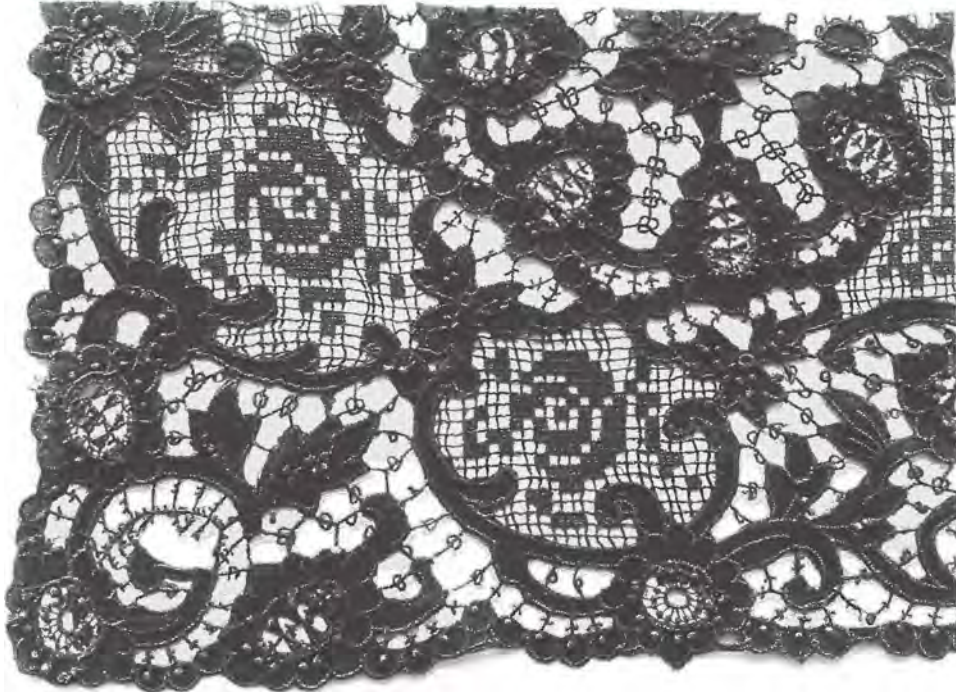
Country or culture of origin:

Date:

How acquired?

Other pertinent information:

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: corner edge, openwork fabric with embroidery

Maker:

Technique:

Hand or machine-made? machine-made with minimal handwork

Material content: cotton

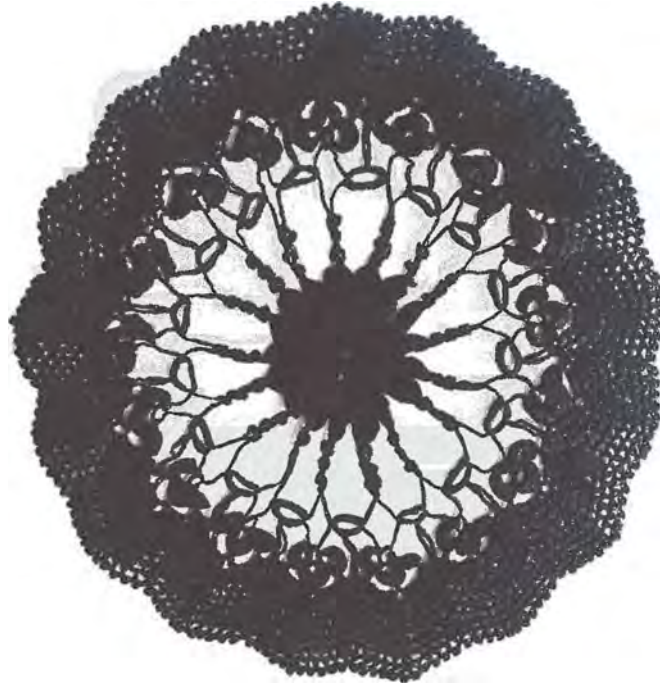
Country or culture of origin: Europe

Date: 20th-c.

How acquired?

Other pertinent information:

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: openwork medallion

Maker: maker once known

Technique: crochet

Hand or machine-made? handmade

Material content: cotton

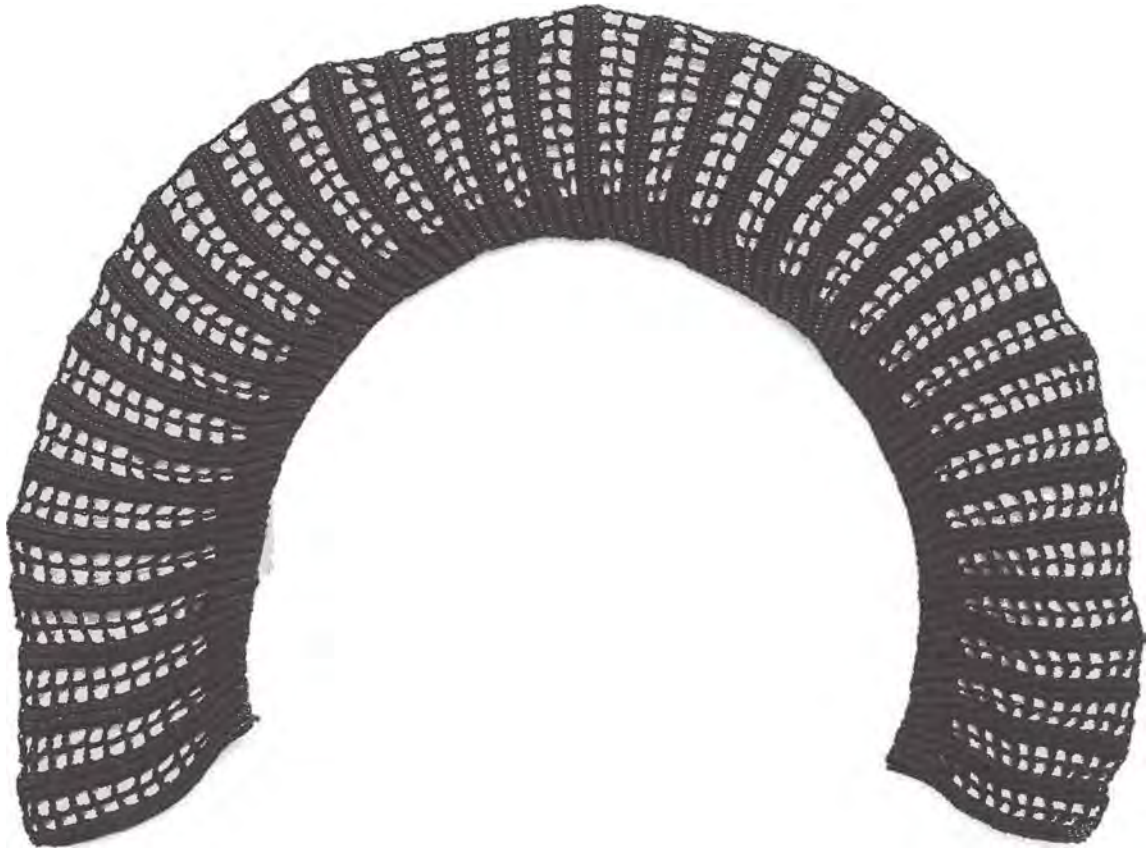
Country or culture of origin:

Date: 20th-c.

How acquired?

Other pertinent information:

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: woman's lace collar

Maker: maker once known

Technique: crochet

Hand or machine-made? handmade

Material content: cotton

Country or culture of origin:

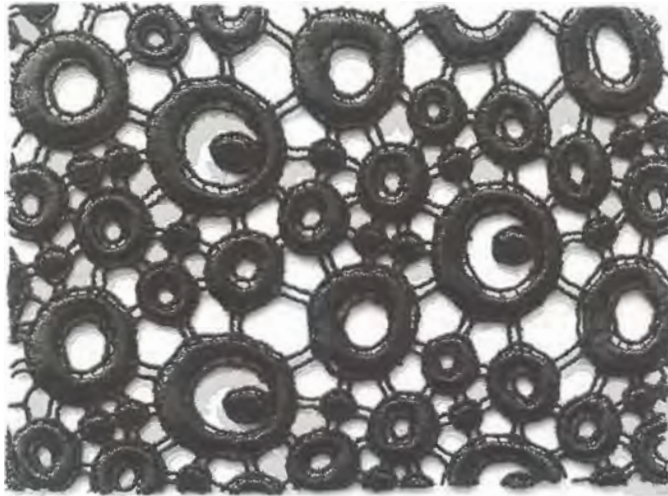
Date: early 20th-c.

How acquired? Christ Church Rummage sale, Winnekta, IL, 2023

Other pertinent information:

Anne Wilson . MAD DRAWING ROOM

Identification . Lace and openwork fragments



What it is: openwork fabric swatch

Maker: manufacturer not indicated

Technique:

Hand or machine-made? machine-made

Material content: synthetic fibers

Country or culture of origin:

Date:

How acquired?

Other pertinent information:

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: cut from an openwork mat

Maker: maker once known

Technique: knotted file: hand knotted net ground with plain weave fill
Hand or machine-made? handmade

Material content: cotton

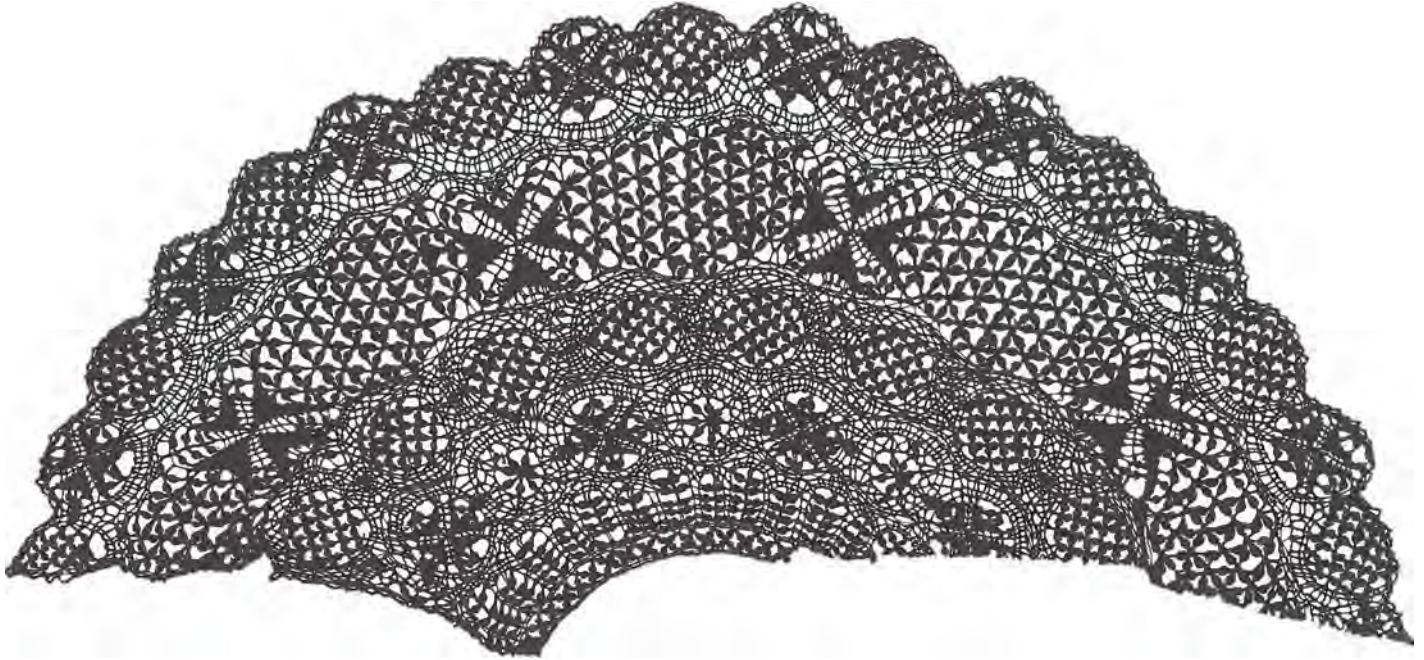
Country or culture of origin: USA

Date: 20th-c.

How acquired? Kane County Flea Market, St Charles, IL (2023)

Other pertinent information: hand dyed with marigold and indigo

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: fragment of woman's shawl

Maker: maker once known

Technique: Maltese bobbin lace
Hand or machine-made? handmade

Material content: silk

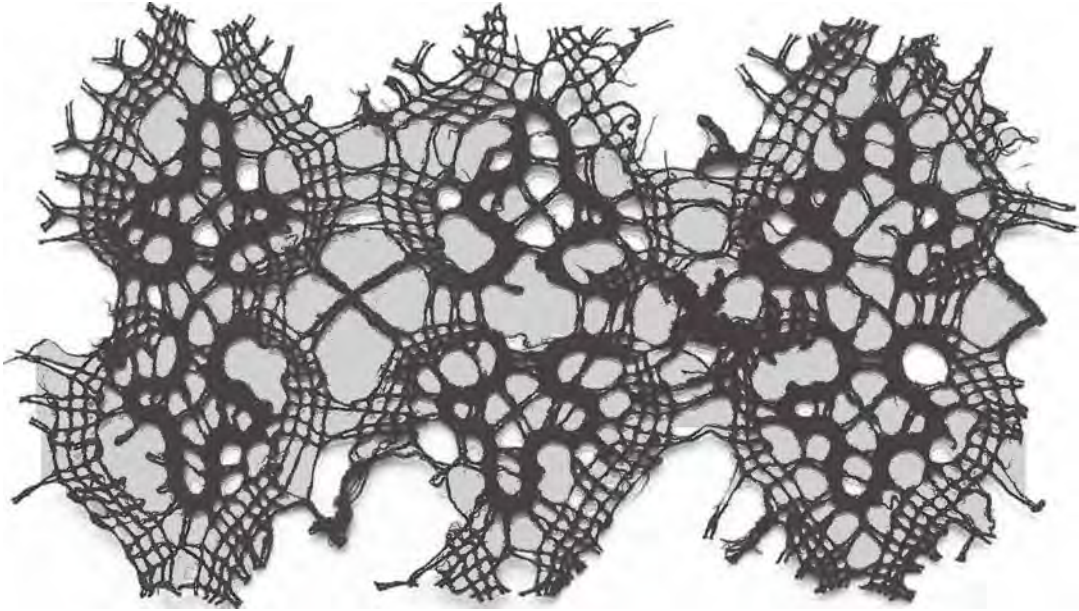
Country or culture of origin: Malta

Date:

How acquired?

Other pertinent information: Although dyed black, this shawl fragment would have originally been made and used when the silk was a cream color. Note the use of the Maltese Cross.

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: cut from lace or openwork fabric

Maker:

Technique: bobbin lace style

Hand or machine-made?

Material content: cotton

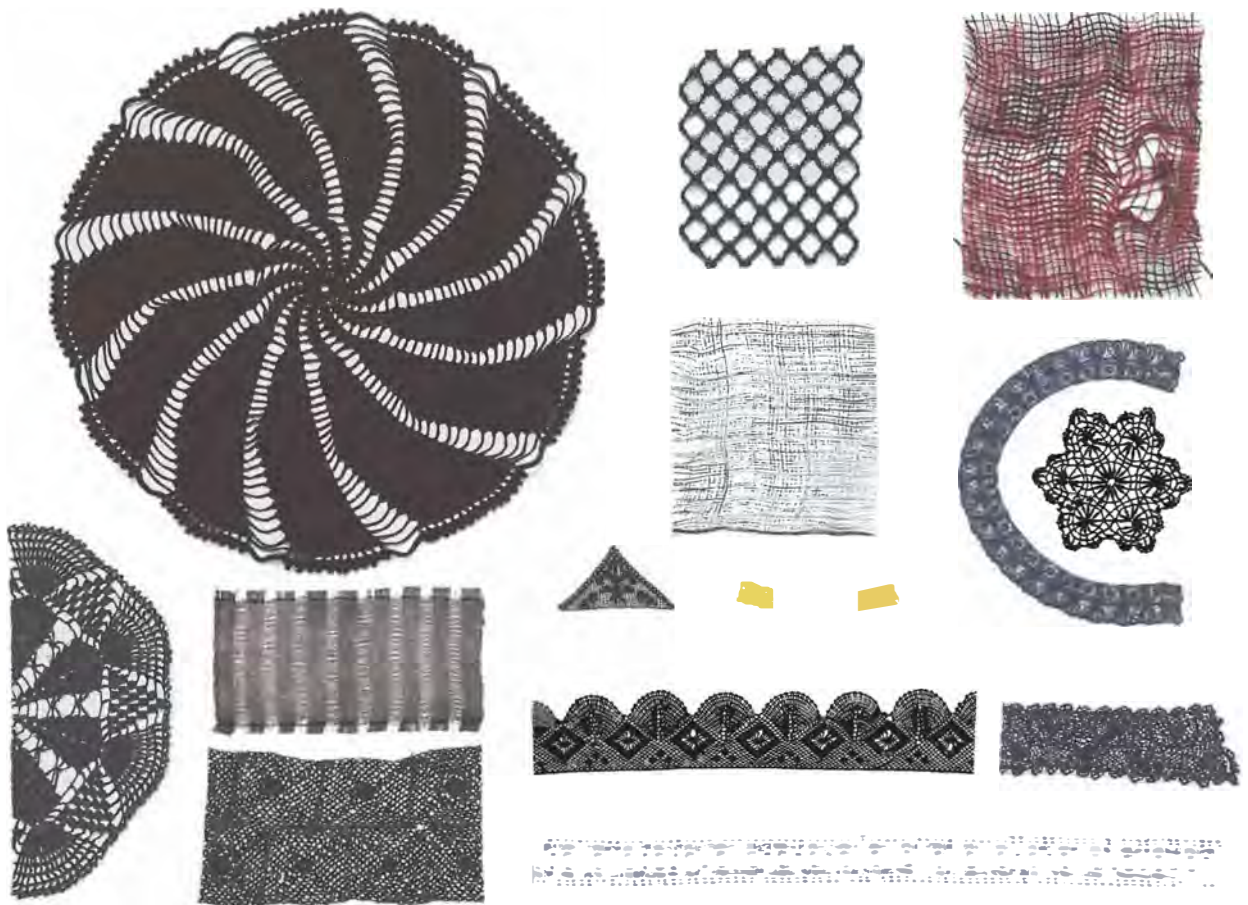
Country or culture of origin:

Date:

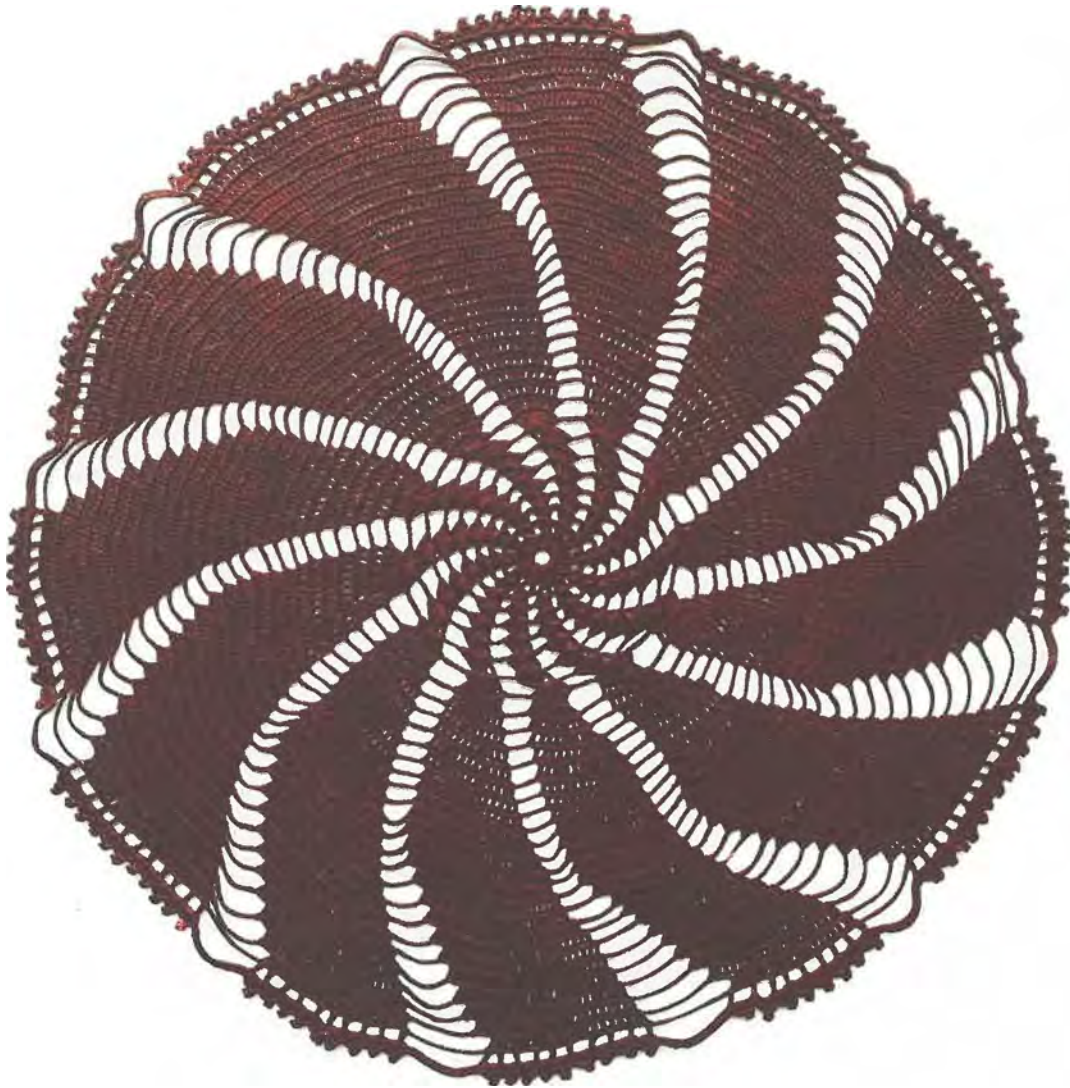
How acquired?

Other pertinent information:

STUDY TABLE 2



Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: openwork medallion

Maker: maker once known

Technique: crochet

Hand or machine-made? handmade

Material content: cotton

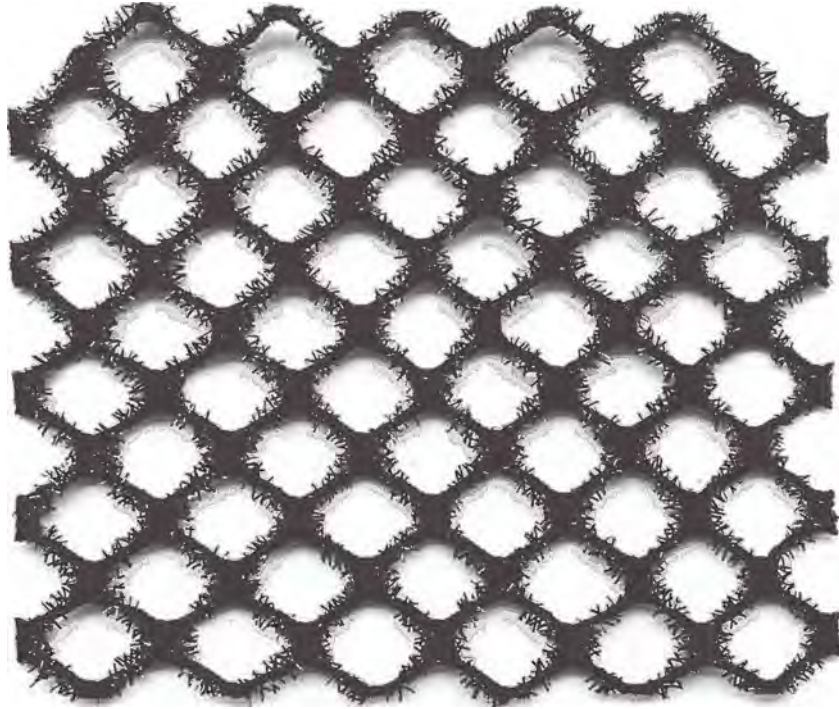
Country or culture of origin: USA

Date: 20th-c.

How acquired? Kane County Flea Market, St Charles, IL (2023)

Other pertinent information: hand dyed with cochineal and iron

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: fashion fabric swatch

Maker: manufacturer not indicated

Technique: knit

Hand or machine-made? machine-made

Material content: synthetic fibers

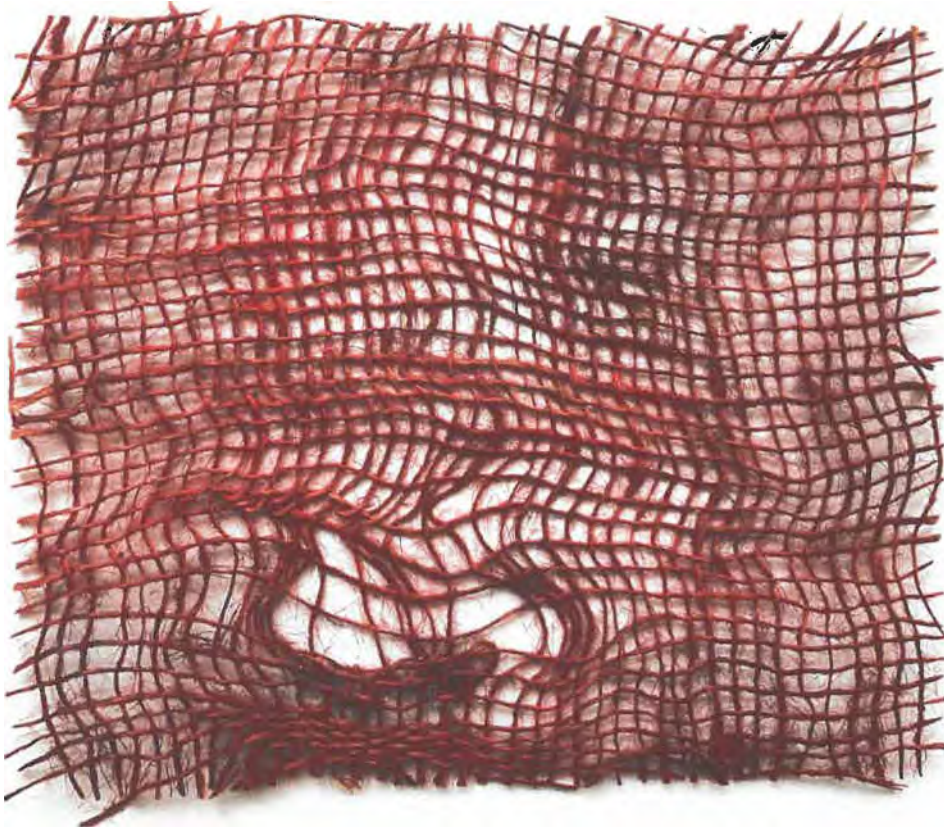
Country or culture of origin:

Date: 20th-c.

How acquired? donation by Ani Afshar to the artist; Vogue Fabrics, Evanston, IL

Other pertinent information: Ani Afshar is a Chicago based visual artist.

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: burlap packaging fabric

Maker: manufacturer not indicated

Technique: plain weave

Hand or machine-made? machine-made

Material content: likely jute

Country or culture of origin:

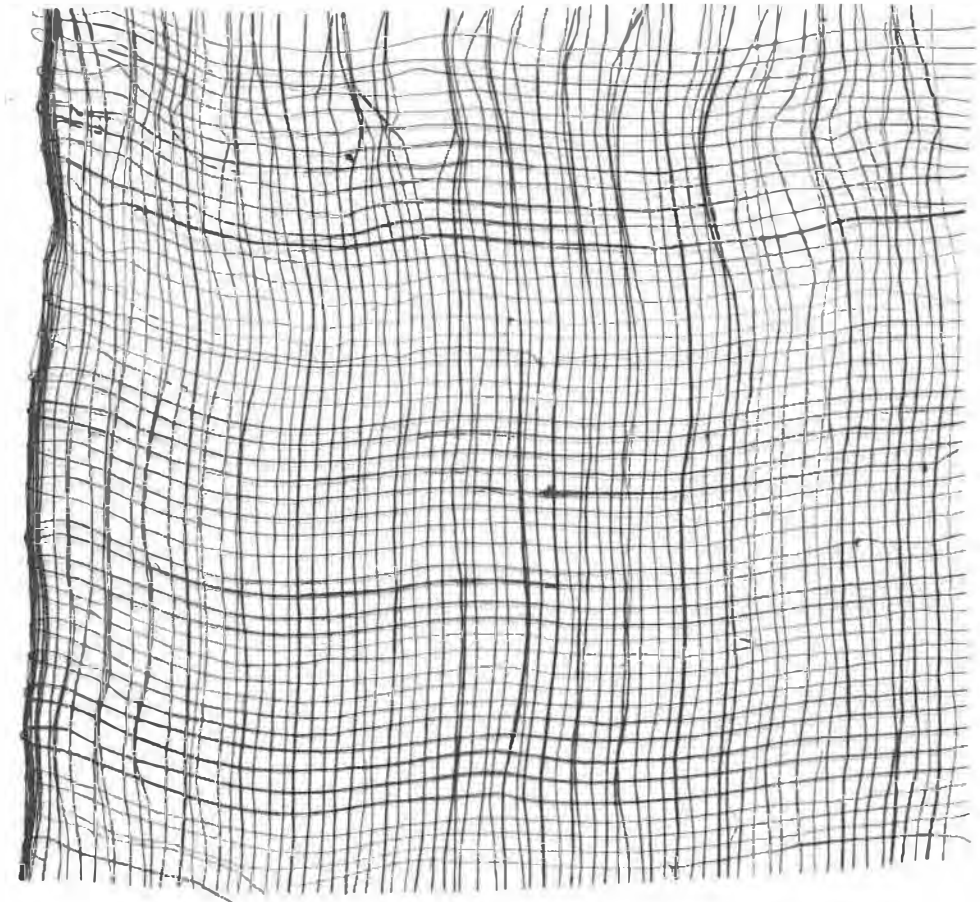
Date:

How acquired? donation by Deborah Lovely to the artist

Other pertinent information: hand dyed with cochineal

Donor Deborah Lovely is a Chicago based collector, art consultant, and President of Deborah Lovely Projects.

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: packaging fabric

Maker: manufacturer not indicated

Technique: plain weave

Hand or machine-made? machine-made

Material content: synthetic fiber

Country or culture of origin:

Date:

How acquired? donation by Deborah Lovely to the artist

Other pertinent information: Deborah Lovely is a Chicago based collector, art consultant, and President of Deborah Lovely Projects.

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: lace collar

Maker: maker once known

Technique: needle lace

Hand or machine-made? handmade

Material content: cotton

Country or culture of origin: Europe

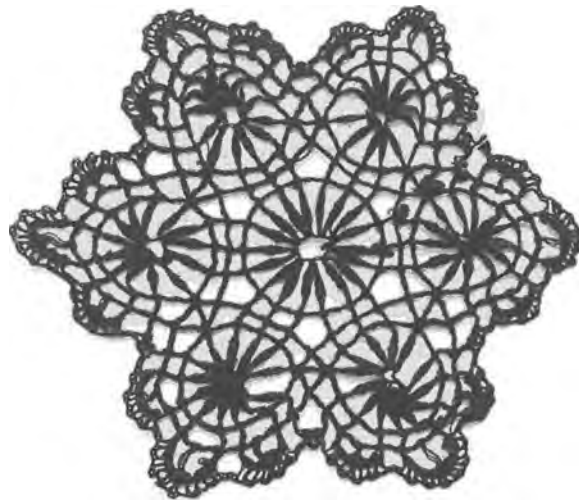
Date:

How acquired? donation by Nancy Gildart to the artist

Other pertinent information: hand dyed with indigo

Nancy Gildart is an artist who embraces civic responsibility and participation through her artwork.

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: lace medallion

Maker: maker once known

Technique: Cluny style bobbin lace

Hand or machine-made? handmade

Material content: cotton

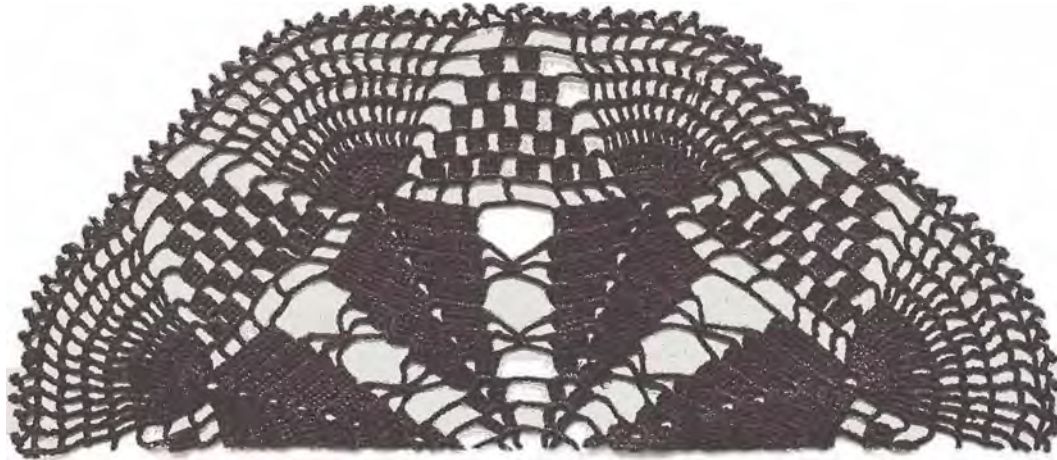
Country or culture of origin: France

Date:

How acquired?

Other pertinent information:

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: openwork medallion fragment

Maker: maker once known

Technique: crochet

Hand or machine-made? handmade

Material content: cotton

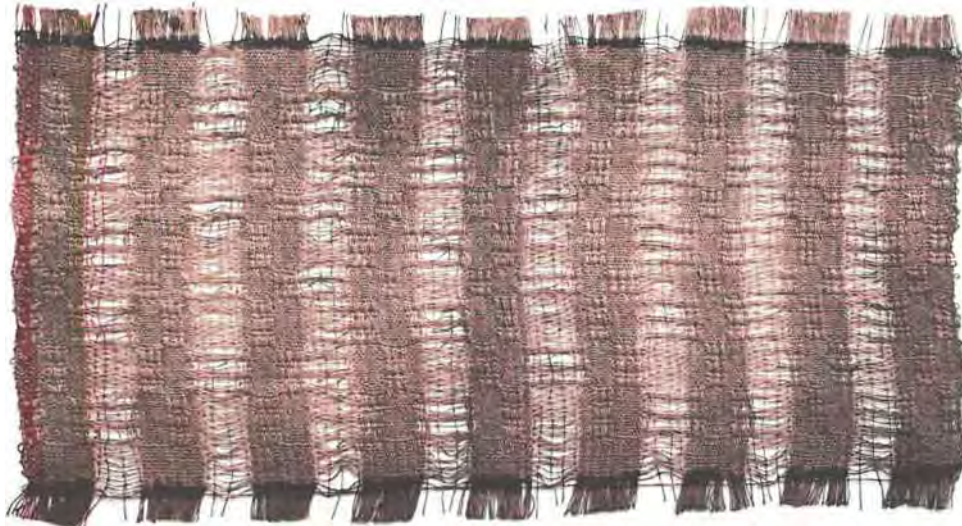
Country or culture of origin: USA

Date:

How acquired?

Other pertinent information: hand dyed with cochineal and indigo

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: study sample

Maker: Danielle Andress

Technique: weaving

Hand or machine-made? handmade (handwoven on a floor loom)

Material content: mixed fibers; polyester warp

Country or culture of origin: USA

Date: 2023

How acquired? donation by Danielle Andress to the artist

Other pertinent information: hand dyed with avocado and iron

Danielle Andress is an artist, accomplished weaver, and faculty member in the Department of Fiber and Material Studies, School the Art Institute of Chicago.

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: lace triangle

Maker: maker once known

Technique: filet lace

Hand or machine-made? handmade

Material content: cotton

Country or culture of origin:

Date: 20th-c.

How acquired?

Other pertinent information: hand dyed with indigo

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: section of lace border

Maker: maker once known

Technique: needle lace

Hand or machine-made? handmade

Material content: cotton

Country or culture of origin: México

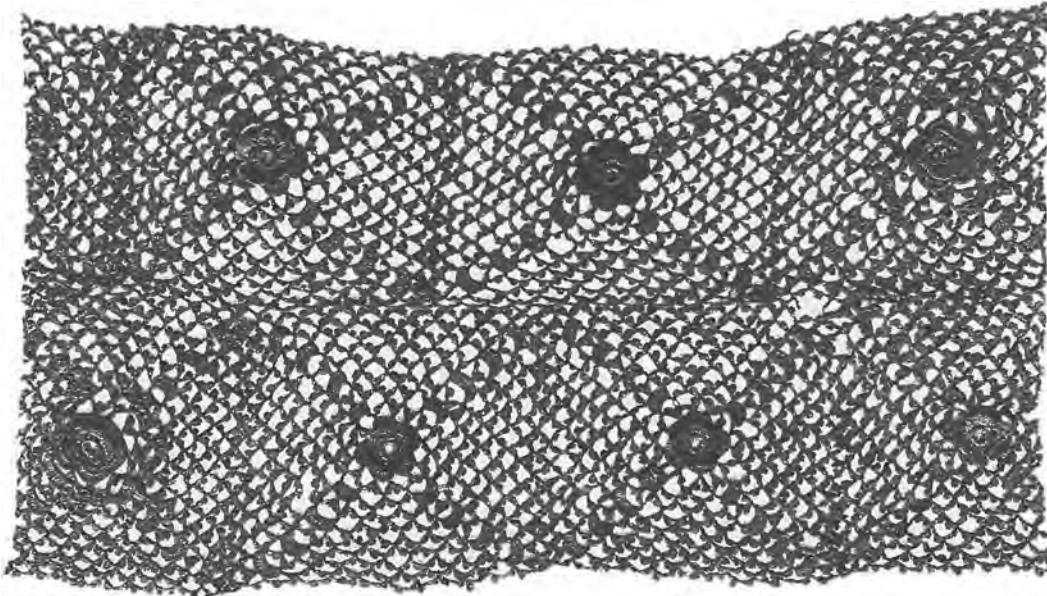
Date: 20th-c.

How acquired? purchased in market, Aguascalientes, México, 2001; donation by Maruca Diaz to the artist

Other pertinent information: hand dyed with marigold

Donor Maruca Diaz saw this lace being made by a Mexican woman who dedicated her life to making lace trims. Maruca is a ceramicist from México City.

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: lace fragment

Maker:

Technique: crochet structure

Hand or machine-made? machine-made

Material content: cotton

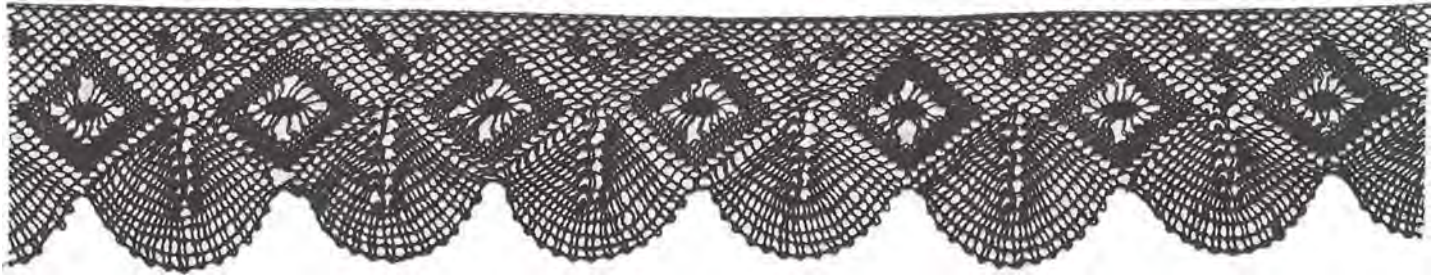
Country or culture of origin:

Date:

How acquired?

Other pertinent information: hand dyed with indigo

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: lace border fragment

Maker: maker once known

Technique: Torchon bobbin lace (Dieppe ground with fan edges; half stitch diamonds with spiders within the diamonds)

Hand or machine-made? handmade

Material content: cotton

Country or culture of origin: Europe

Date: 20th-c.

How acquired? donation by Deborah Lovely to the artist

Other pertinent information: hand dyed with indigo and iron
Section of bobbin lace cut from the continuum of a lace border being constructed on an antique lacemaker's pillow. Donor Deborah Lovely is a Chicago based collector, art consultant, and President of Deborah Lovely Projects.

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: lace border fragment (entre-deux)

Maker: maker once known

Technique: needle lace

Hand or machine-made? handmade

Material content: cotton

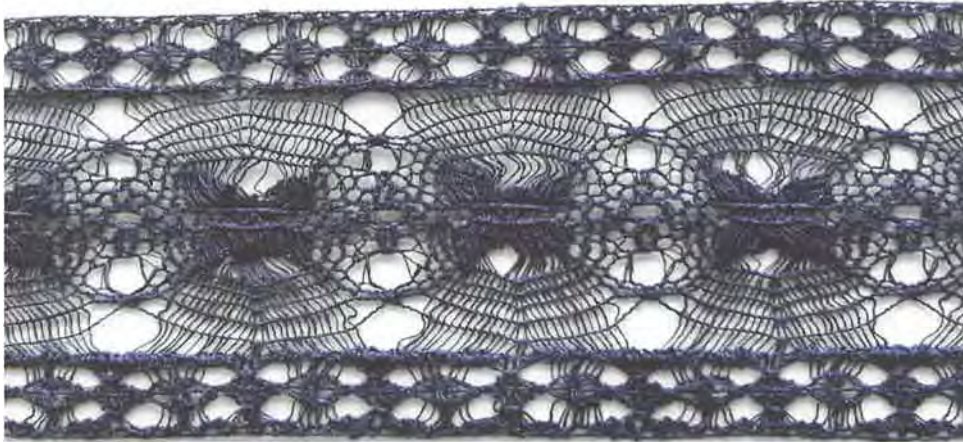
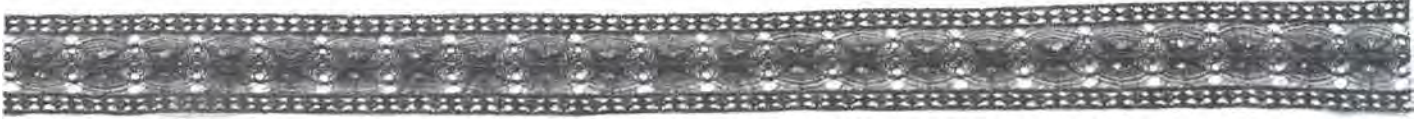
Country or culture of origin: Europe

Date:

How acquired?

Other pertinent information: hand dyed with indigo

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: lace border fragment

Maker: manufacturer not indicated

Technique:
Hand or machine-made? machine-made

Material content: cotton

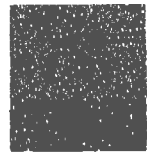
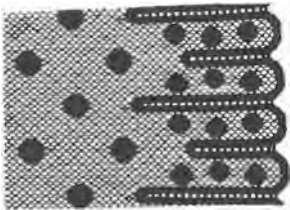
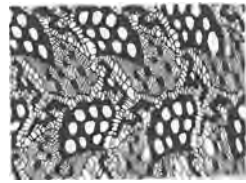
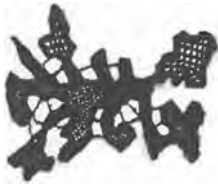
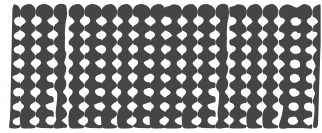
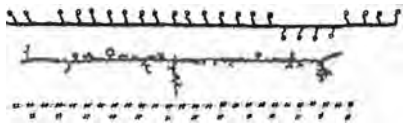
Country or culture of origin:

Date:

How acquired? donation by Nancy Gildart to the artist (from her Grandma Ethel Clark's piece box; likely for use in remaking clothes)

Other pertinent information: hand dyed with indigo
Nancy Gildart is an artist who embraces civic responsibility and participation through her artwork.

STUDY TABLE 3



Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: border cut from lace fabric

Maker: manufacturer not indicated

Technique:
Hand or machine-made? machine-made

Material content:

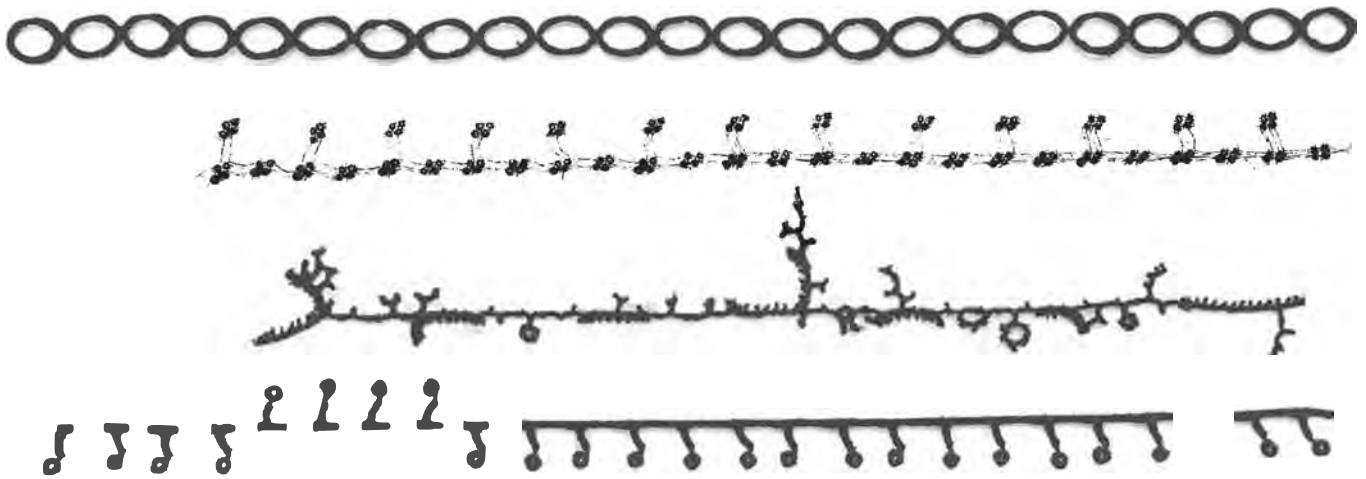
Country or culture of origin: possibly of Italian origin

Date:

How acquired?

Other pertinent information:

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: lace and openwork edgings and cut fragments

Maker: makers and manufacturers not indicated

Technique:
Hand or machine-made? handmade and machine-made

Material content: cotton and synthetic fiber

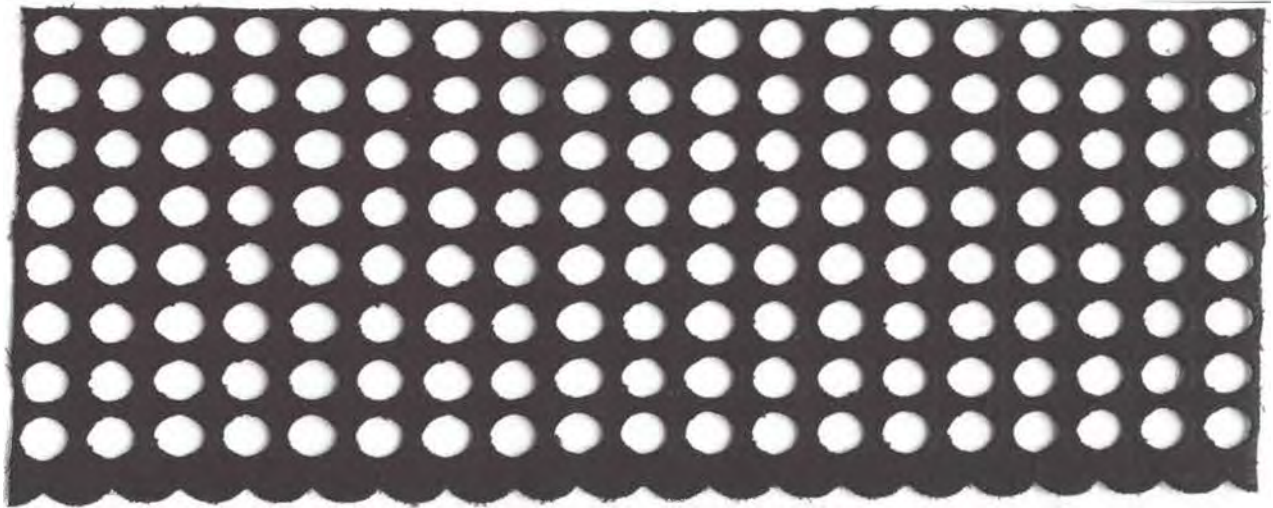
Country or culture of origin:

Date: 20th-c.

How acquired?

Other pertinent information: Sections from these edgings were used to make *Errant Behaviors* animations.

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: openwork dress fabric, edge cut

Maker:

Technique: eyelet fabric
Hand or machine-made?

Material content: cotton

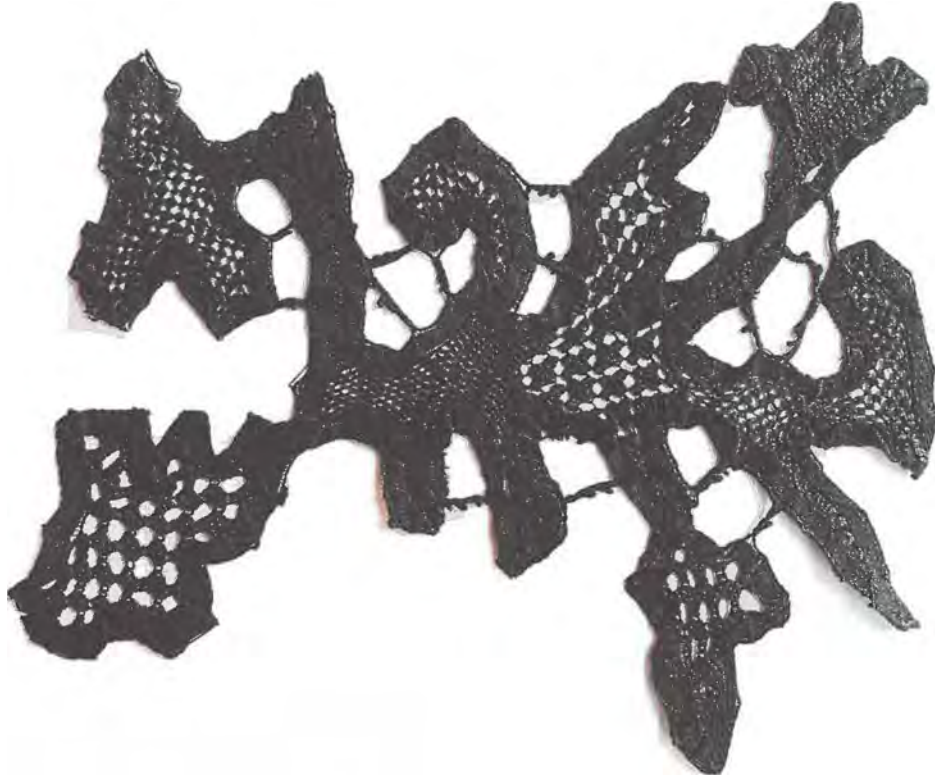
Country or culture of origin: USA

Date: 20th-c.

How acquired?

Other pertinent information:

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: lace frsgment

Maker: maker once known

Technique: Battenberg (machine-made tape lace) with hand needle lace fillings
Hand or machine-made? handmade and machine-made

Material content: cotton

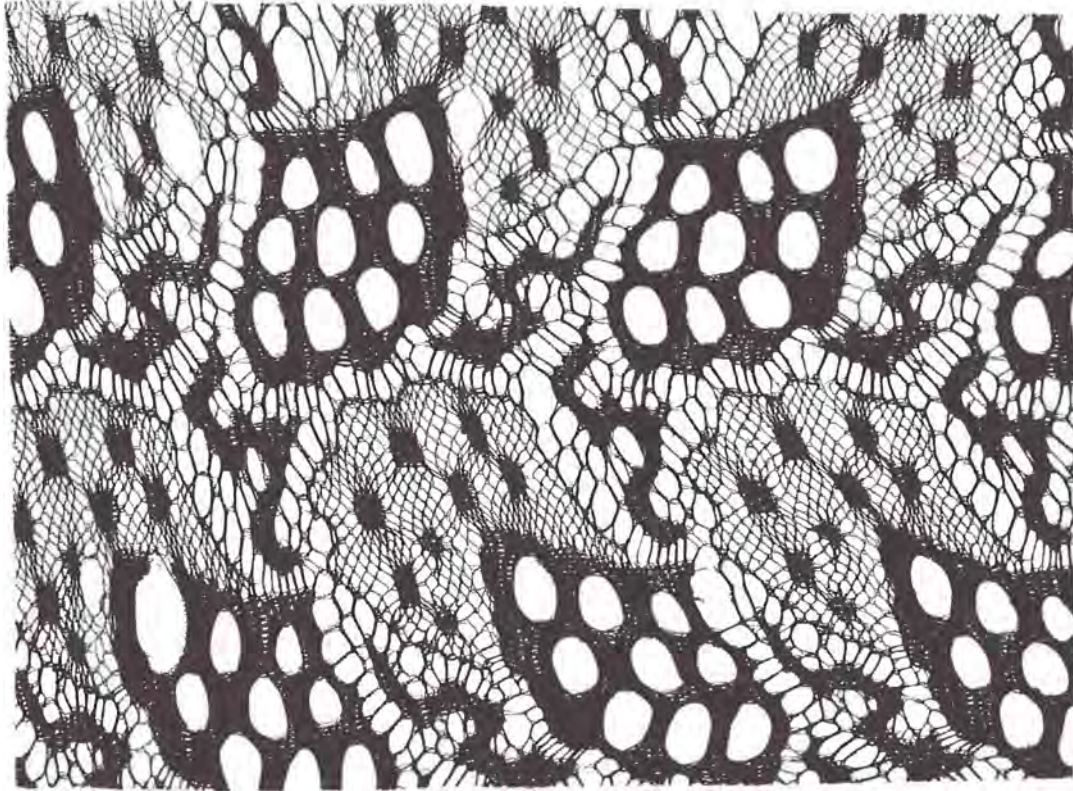
Country or culture of origin:

Date: 19th-c.

How acquired?

Other pertinent information:

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: lace fabric swatch

Maker: manufacturer not indicated

Technique:
Hand or machine-made? machine-made

Material content: silk

Country or culture of origin:

Date:

How acquired?

Other pertinent information: A section from this lace was animated to create the *Errant Behaviors* segment entitled *Eat*.

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: openwork fabric swatch

Maker: manufacturer not indicated

Technique: cutwork and embroidery
Hand or machine-made? machine-made

Material content: synthetic fibers

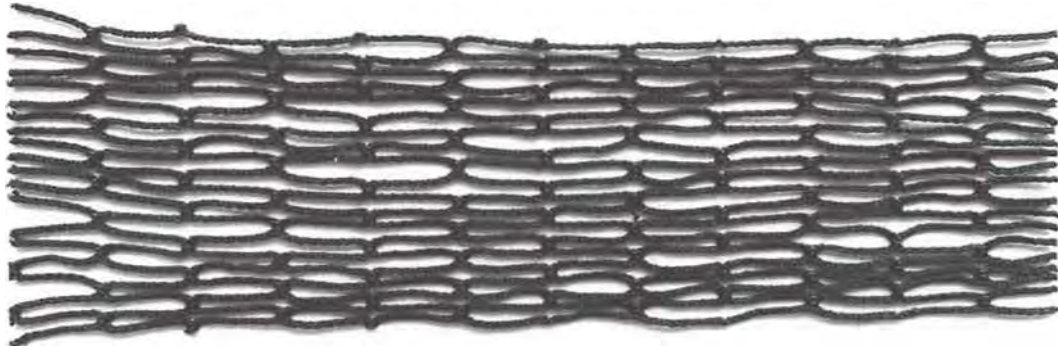
Country or culture of origin:

Date: 20th-c.

How acquired?

Other pertinent information:

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: commercial fish net (closed)

Maker: manufacturer not indicated

Technique:

Hand or machine-made? machine-made

Material content: synthetic fiber

Country or culture of origin: USA

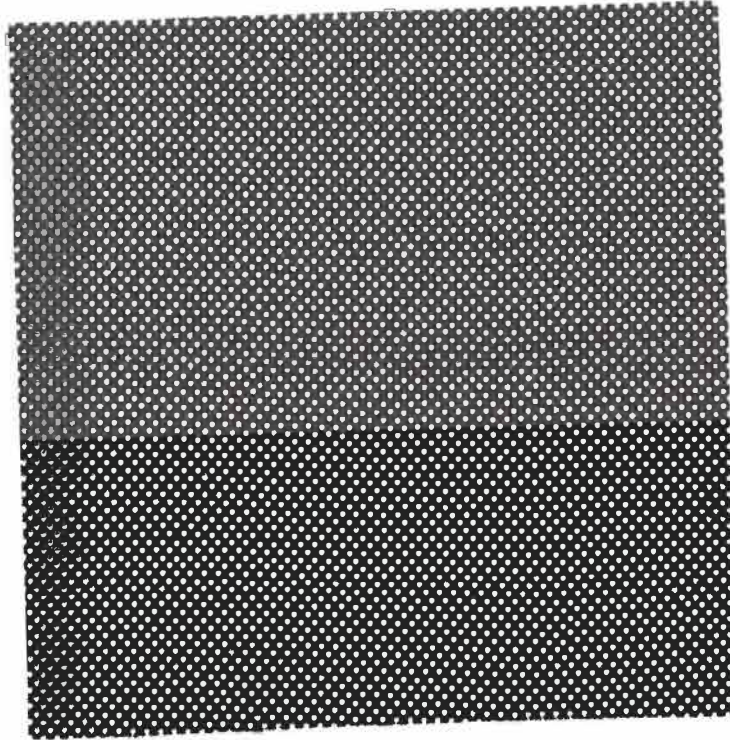
Date: 20-c.

How acquired? Kane County Flea Market, St Charles, IL

Other pertinent information:

Anne Wilson . MAD DRAWING ROOM

Identification . Lace and openwork fragments



What it is: openwork sports fabric swatch

Maker: manufacturer not indicated

Technique: knit

Hand or machine-made? machine-made

Material content: synthetic fiber

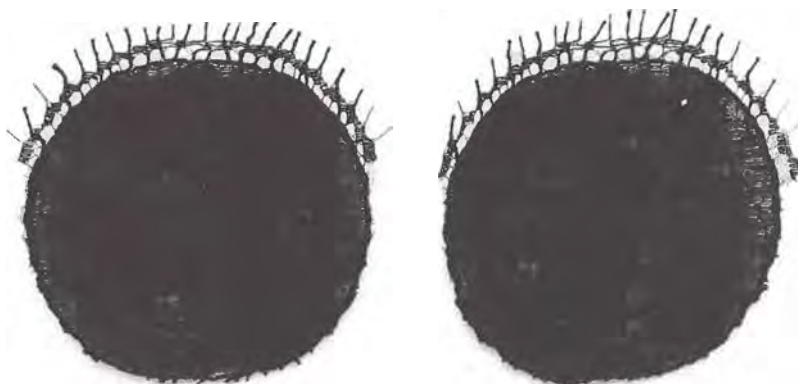
Country or culture of origin:

Date: 21st-c.

How acquired?

Other pertinent information:

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: embroidery into net

Maker: manufacturer not indicated

Technique:
Hand or machine-made? machine-made

Material content: cotton

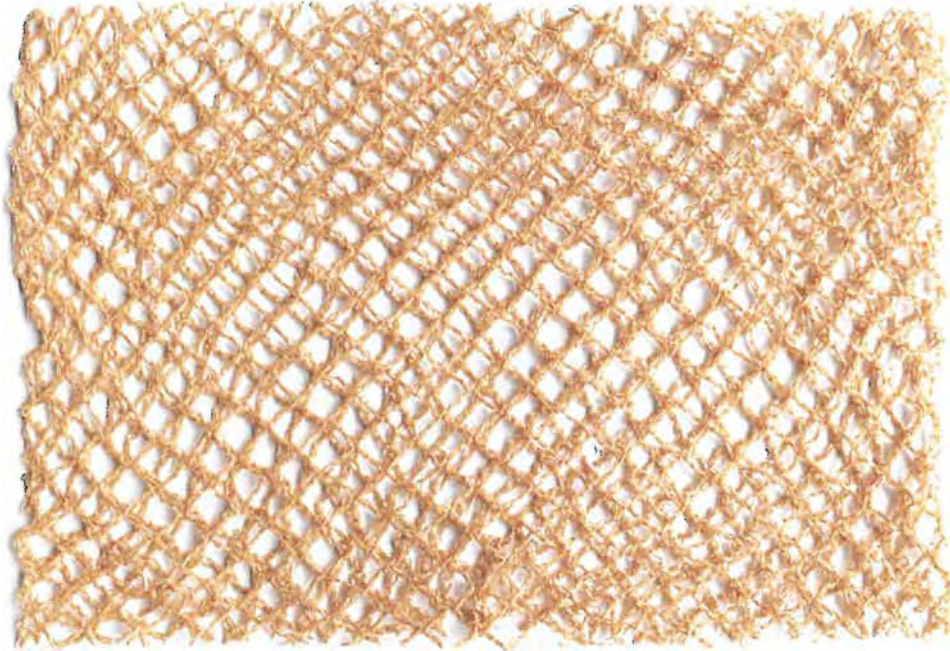
Country or culture of origin:

Date: 20th-c.

How acquired?

Other pertinent information: part of extended composition - from adjacent swatch on study table 3

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: openwork produce packaging for 2 organic cantaloupes

Maker: Del Mar

Technique:

Hand or machine-made? machine-made

Material content: synthetic fiber

Country or culture of origin: Westley, CA

Date: 21st-c.

How acquired? donation by Ruth Ann Schmitt to the artist

Other pertinent information: Donor Ruth Ann Schmitt is a retired Chicago foundation director currently living in Mineral Point, Wisconsin.

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: fragment from tablecloth

Maker: maker once known

Technique: pieced and cutwork openwork
Hand or machine-made? handmade

Material content: linen and other fibers

Country or culture of origin:

Date: 20th -21st-c.

How acquired? Christ Church Rummage sale, Winneka, IL, 2023

Other pertinent information: hand dyed with indigo and marigold

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: openwork fragment

Maker: manufacturer not indicated

Technique: piecework; openwork

Hand or machine-made? machine-made

Material content: cotton fiber; synthetic fabric

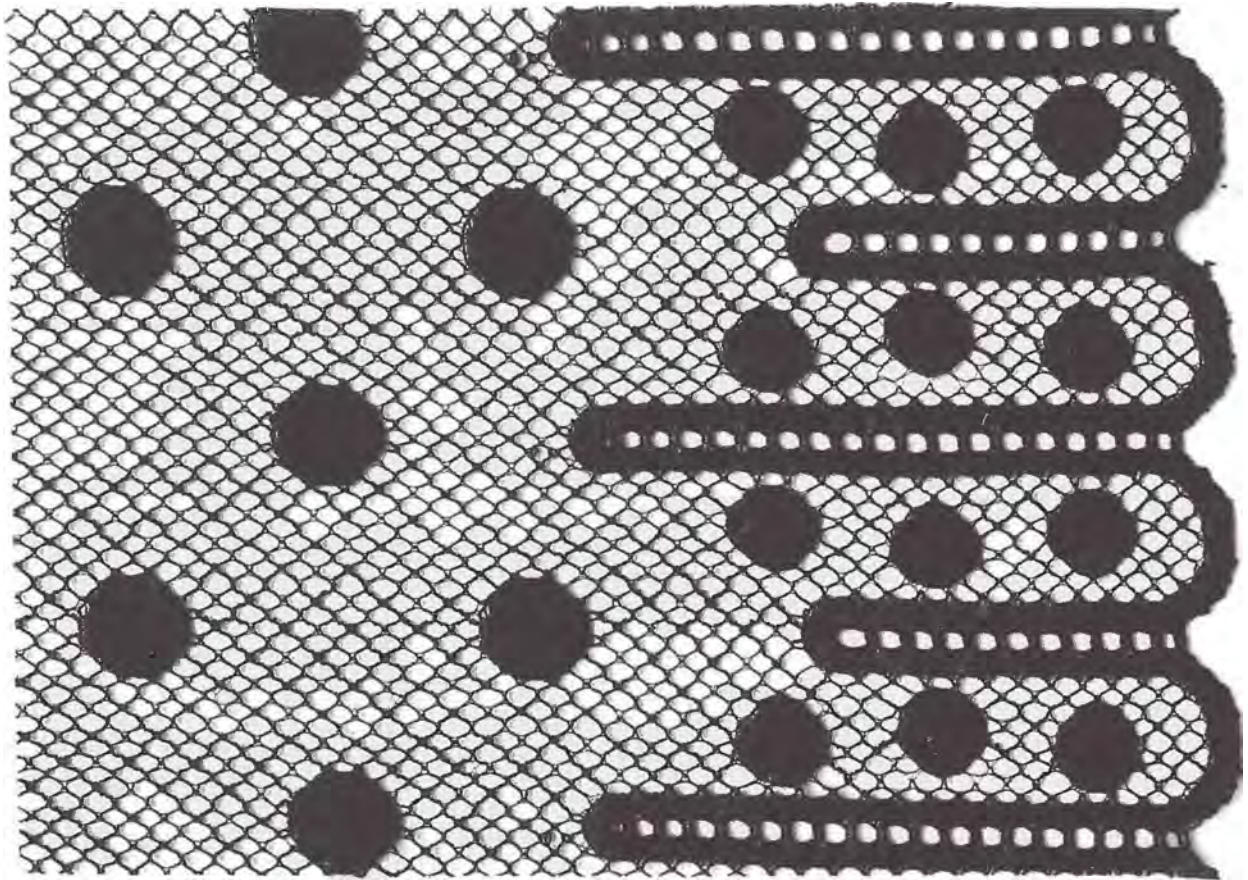
Country or culture of origin: China

Date: 20th-c.

How acquired? San Francisco's Chinatown

Other pertinent information: cut from a tablecloth; dyed black in Direct dyes; cotton fiber dyed black, synthetic fabric dyed gold

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: net with embroidery swatch

Maker: manufacturer not indicated

Technique:

Hand or machine-made? machine-made

Material content: cotton

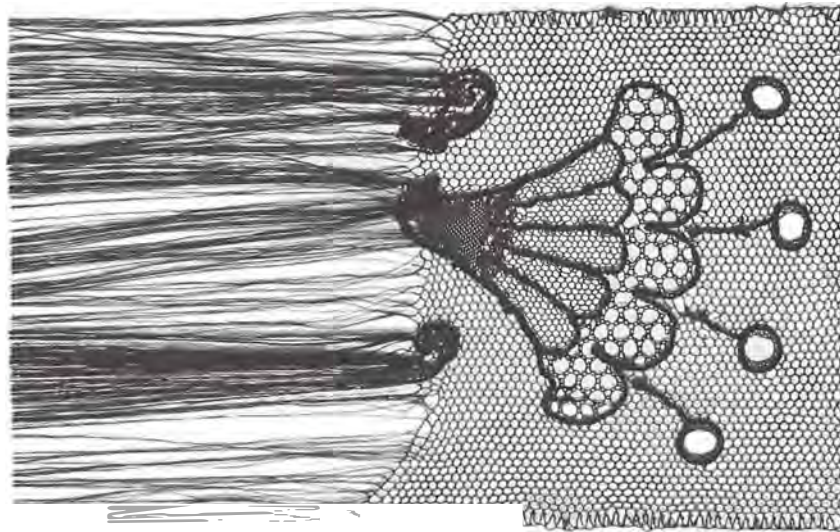
Country or culture of origin:

Date: 20th-c.

How acquired?

Other pertinent information: two adjacent circular shapes on table 3 are part of this composition

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: in-process lace study

Maker: Kathy Kauffmann

Technique: Chantilly bobbin lace (from a pattern by Ulrike Voelcker)

Hand or machine-made? handmade

Material content: black silk

Country or culture of origin: USA

Date: 2007

How acquired? donation by Kathy Kauffmann to the artist

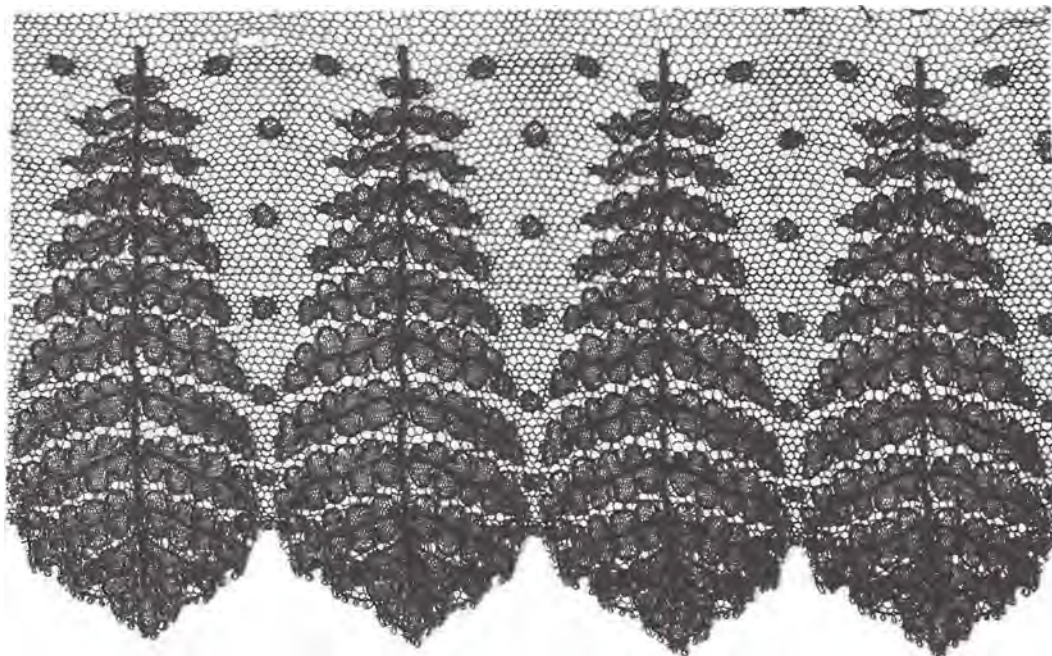
Other pertinent information:

With gratitude to Kathy Kauffman for consulting on the identification of traditional laces in the MAD Drawing Room.

Kathy has been making lace for more than 45 years and has been teaching for more than 30 years. She started her studies at Le Centre d'Enseignement de la Dentelle in Paris. She has studied many kinds of lace, including Withof, Flanders, Honiton, Binche and others. Over the past several years she has been concentrating on Flanders, Withof and Binche. Lace has become a very important part of her life.

Kathy is a past-president of OIDFA and co-author of Flanders and Withof in North America.

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: border fragment

Maker: manufacturer not indicated

Technique: embroidery into net ground

Hand or machine-made? machine-made

Material content: silk

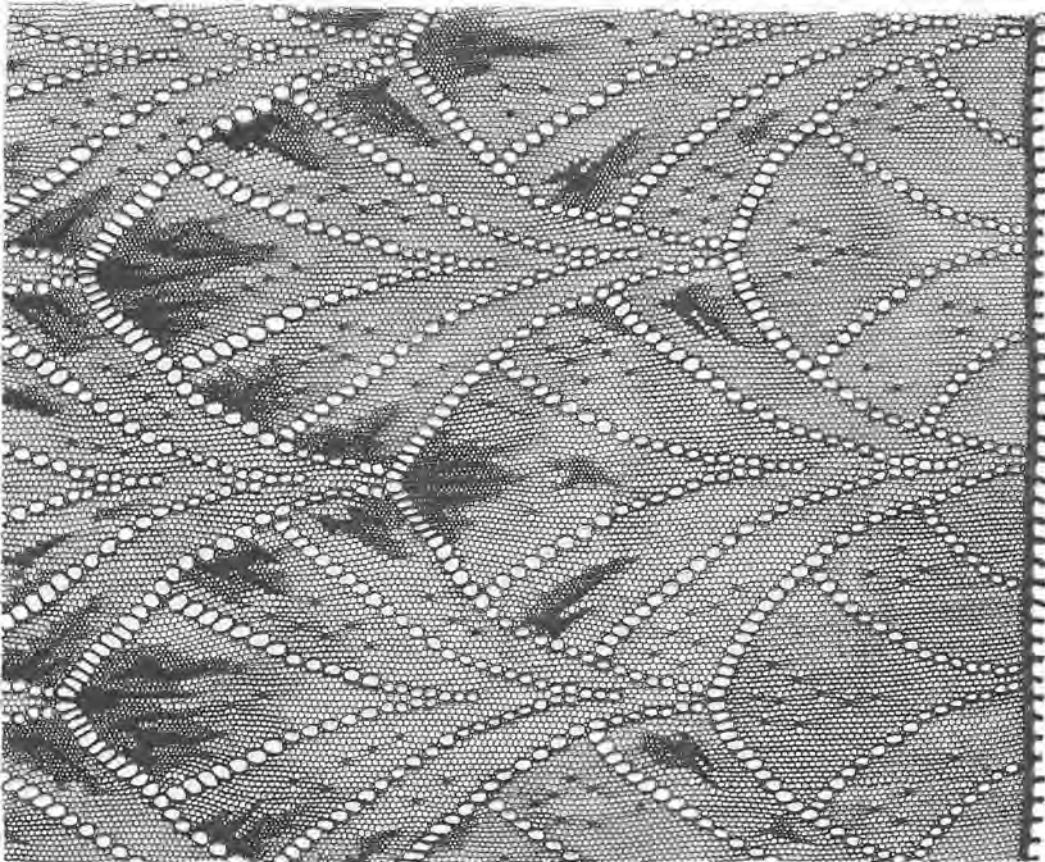
Country or culture of origin:

Date: 20th-c.

How acquired?

Other pertinent information:

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: lace net fabric swatch

Maker: manufacturer not indicated

Technique:

Hand or machine-made? machine-made

Material content: silk

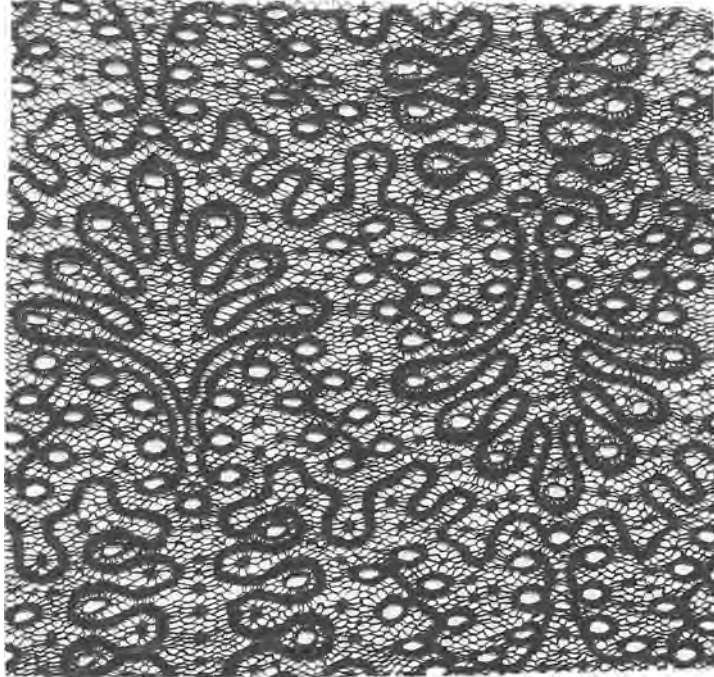
Country or culture of origin:

Date: 20th-c.

How acquired?

Other pertinent information:

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: lace swatch, for dressmaking

Maker: manufacturer not indicated

Technique: Russian lace (bobbin tape lace) design
Hand or machine-made? machine-made

Material content: cotton

Country or culture of origin:

Date: 20th-c.

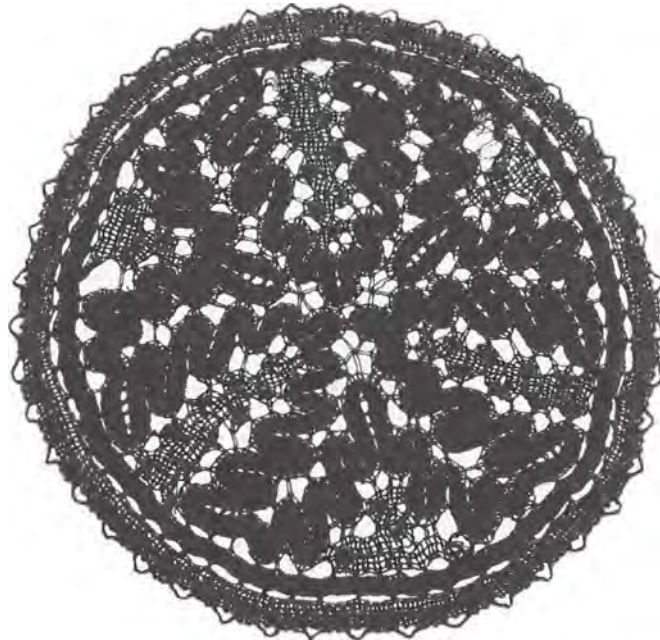
How acquired?

Other pertinent information:

STUDY TABLE 4



Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: lace medallion

Maker: maker once known

Technique: tape lace

Hand or machine-made? handmade

Material content: cotton

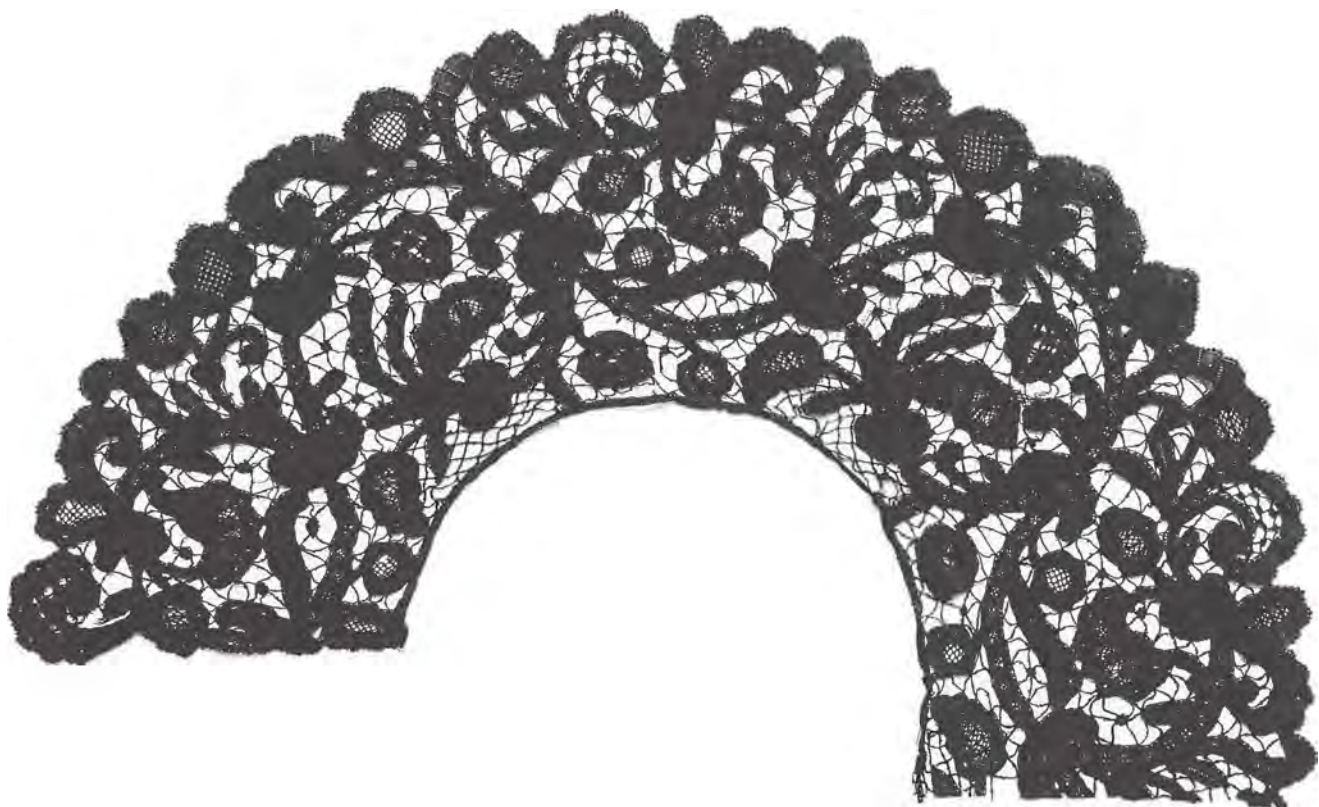
Country or culture of origin:

Date: 20th-c.

How acquired?

Other pertinent information:

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: lace collar section

Maker: maker once known

Technique: Battenberg (machine-made tape lace) with handmade fillings

Hand or machine-made? handmade and machine-made

Material content: cotton

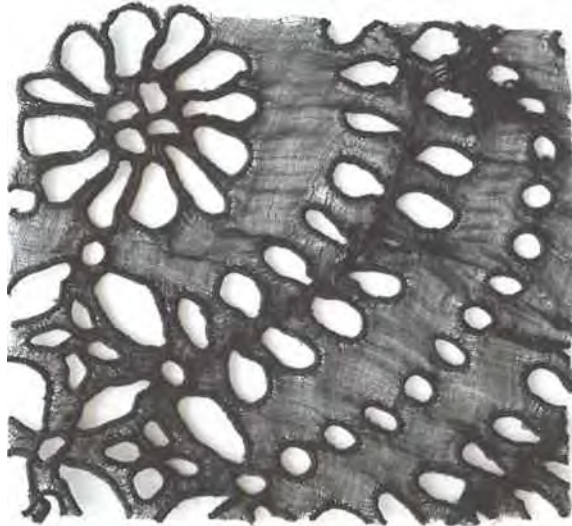
Country or culture of origin:

Date: 20th.c

How acquired?

Other pertinent information:

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: openwork fabric swatch

Maker: maker once known

Technique:
Hand or machine-made? handmade

Material content: silk

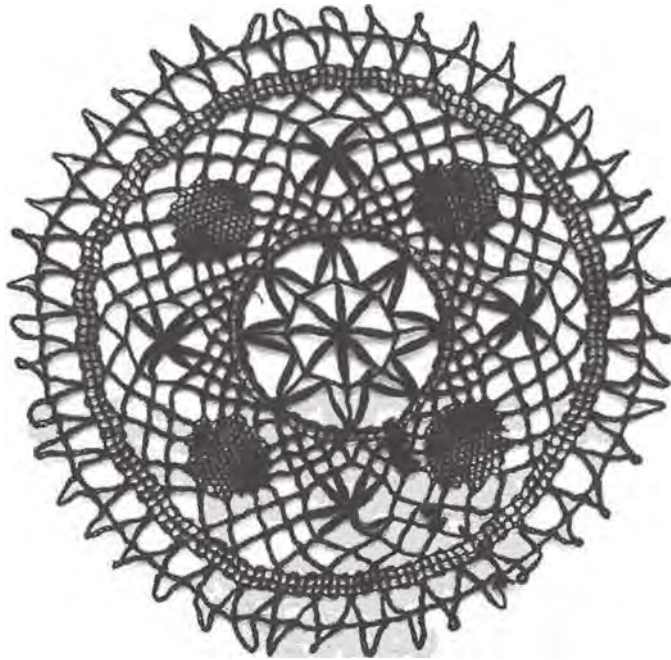
Country or culture of origin:

Date: 20th-c.

How acquired?

Other pertinent information:

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: lace medallion

Maker: maker once known

Technique: Cluny bobbin lace
Hand or machine-made? handmade

Material content: cotton

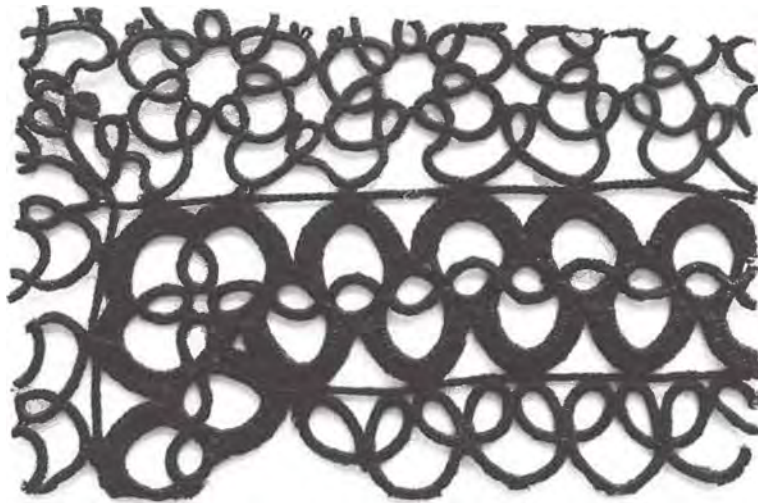
Country or culture of origin: France

Date: late 19th-early 20th-c.

How acquired?

Other pertinent information:

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: lace fragment

Maker:

Technique: buttonhole stitch

Hand or machine-made? machine-made

Material content:

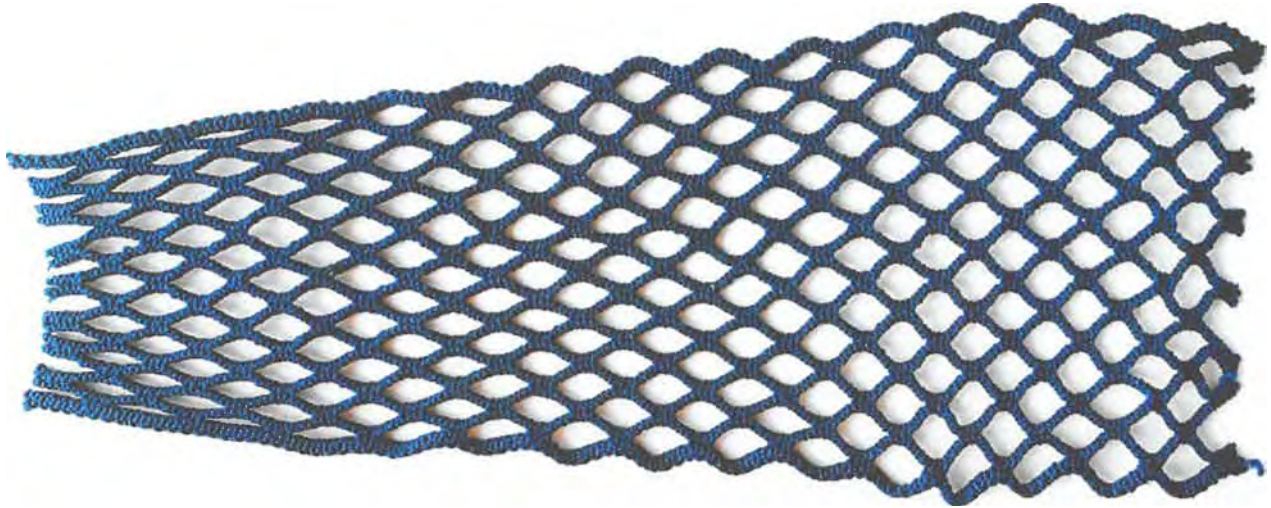
Country or culture of origin:

Date: 20th-c.

How acquired?

Other pertinent information:

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: net or mesh from youth lacrosse stick

Maker: manufactured by STX, Baltimore, MD

Technique:
Hand or machine-made? machine-made

Material content: synthetic fiber

Country or culture of origin: USA

Date: 21st-c.

How acquired? Christ Church Rummage sale, Winnetka, IL, 2023

Other pertinent information:

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: shielding fabric swatch, "VeilShield"

Maker: Less EMF Inc.

Technique: high performance woven mesh

Hand or machine-made? machine-made

Material content: 132/inch mesh polyester fibers, coated with nickel blackened copper (for better corrosion resistance)

Country or culture of origin: USA

Date: 21st-c.

How acquired? donation by Frank Connet to the artist

Other pertinent information: "Great for windows or any application where you want to see through the shield." Frank Connet is a Chicago based artist. He is also is the owner and director of Textile Restoration Inc., dedicated to the conservation, restoration, and cleaning of historic, ethnographic, and heirloom textiles.

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: wire mesh fragment

Maker: Flynn & Enslow, Signal Hill, CA

Technique: woven: 100 copper elements per inch
Hand or machine-made? machine-made

Material content: copper: 100 mesh, .0022" wire

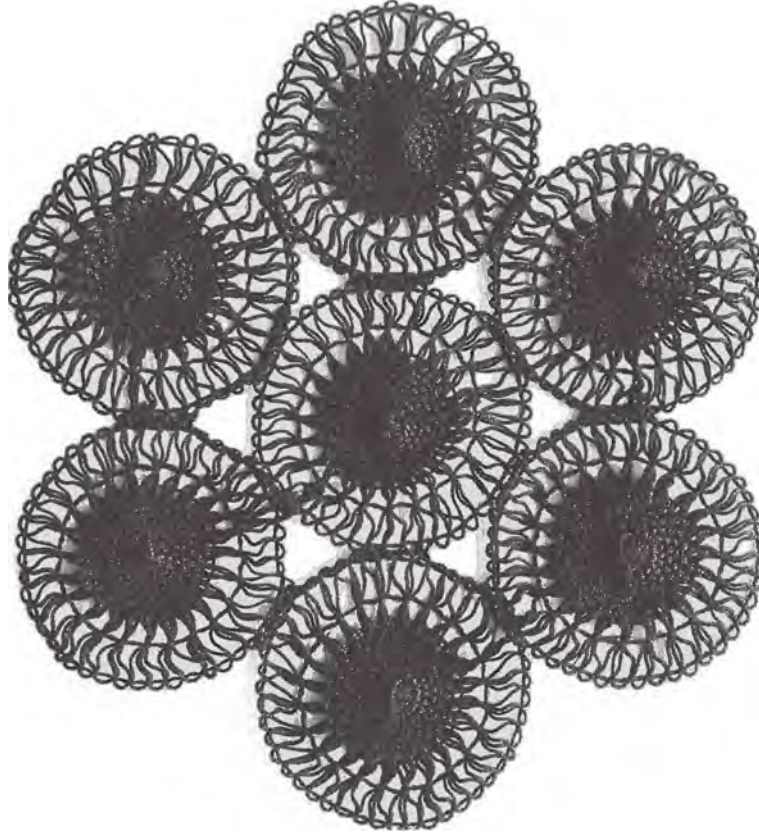
Country or culture of origin: USA

Date: 20th-c.

How acquired? donation by Frank Connet to the artist

Other pertinent information: This copper mesh is used in industrial filtering.
Frank Connet is a Chicago based artist. He is also is the owner and director of Textile Restoration Inc., dedicated to the conservation, restoration, and cleaning of historic, ethnographic, and heirloom textiles.

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: lace medallion

Maker: maker once known

Technique: Tenerife needle lace
Hand or machine-made? handmade

Material content: cotton

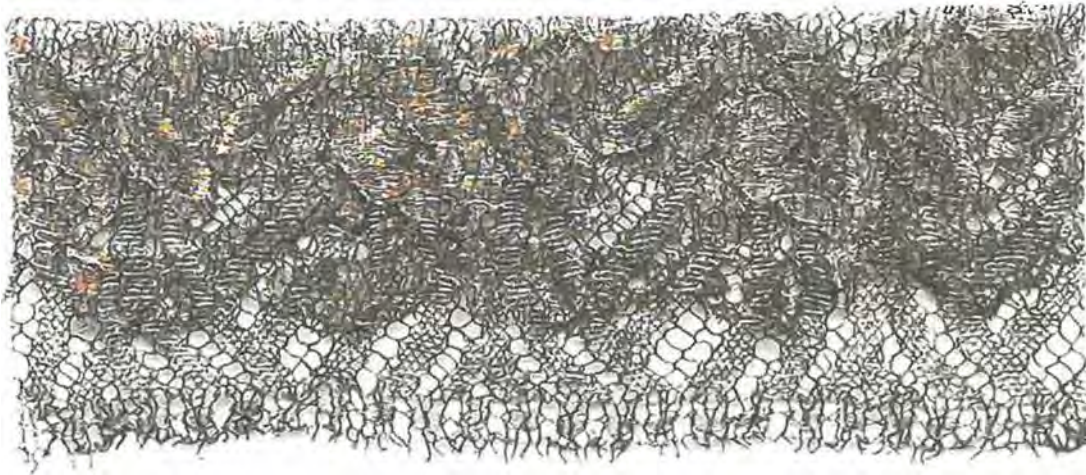
Country or culture of origin:

Date:

How acquired?

Other pertinent information:

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: edge cut from lace fabric

Maker:

Technique: bobbin lace

Hand or machine-made? handmade

Material content: metal wrapped vegetable fiber

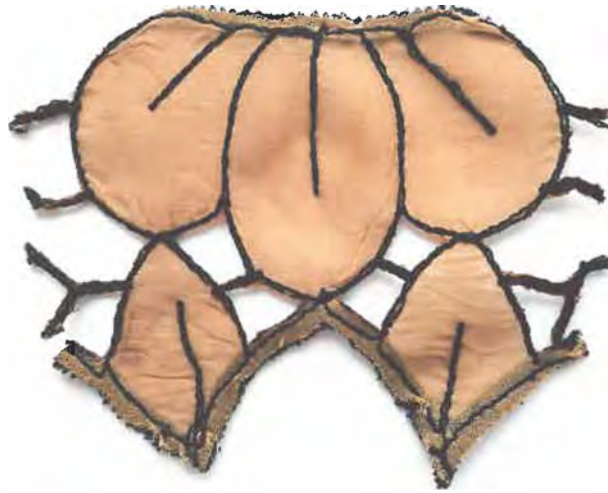
Country or culture of origin: Europe

Date: 20th-c.

How acquired?

Other pertinent information: possibly from a collar, flounce, ruffle, or dress bottom

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: openwork fragment

Maker: manufacturer not indicated

Technique: piecework; openwork

Hand or machine-made? machine-made

Material content: cotton fiber; synthetic fabric

Country or culture of origin: China

Date: 20th-c.

How acquired? San Francisco's Chinatown

Other pertinent information: cut from a tablecloth; dyed black in Direct dyes; cotton fiber dyed black, synthetic fabric dyed gold

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: tear from garment lining fabric

Maker: manufacturer not indicated

Technique: silk organza, plain weave sheer
Hand or machine-made? machine-made

Material content: silk

Country or culture of origin:

Date: 20th-c.

How acquired?

Other pertinent information:

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: 2 lace fragments

Maker: makers once known

Technique: cut out from larger needle lace piece (left); tatting (right)

Hand or machine-made? handmade

Material content: cotton

Country or culture of origin:

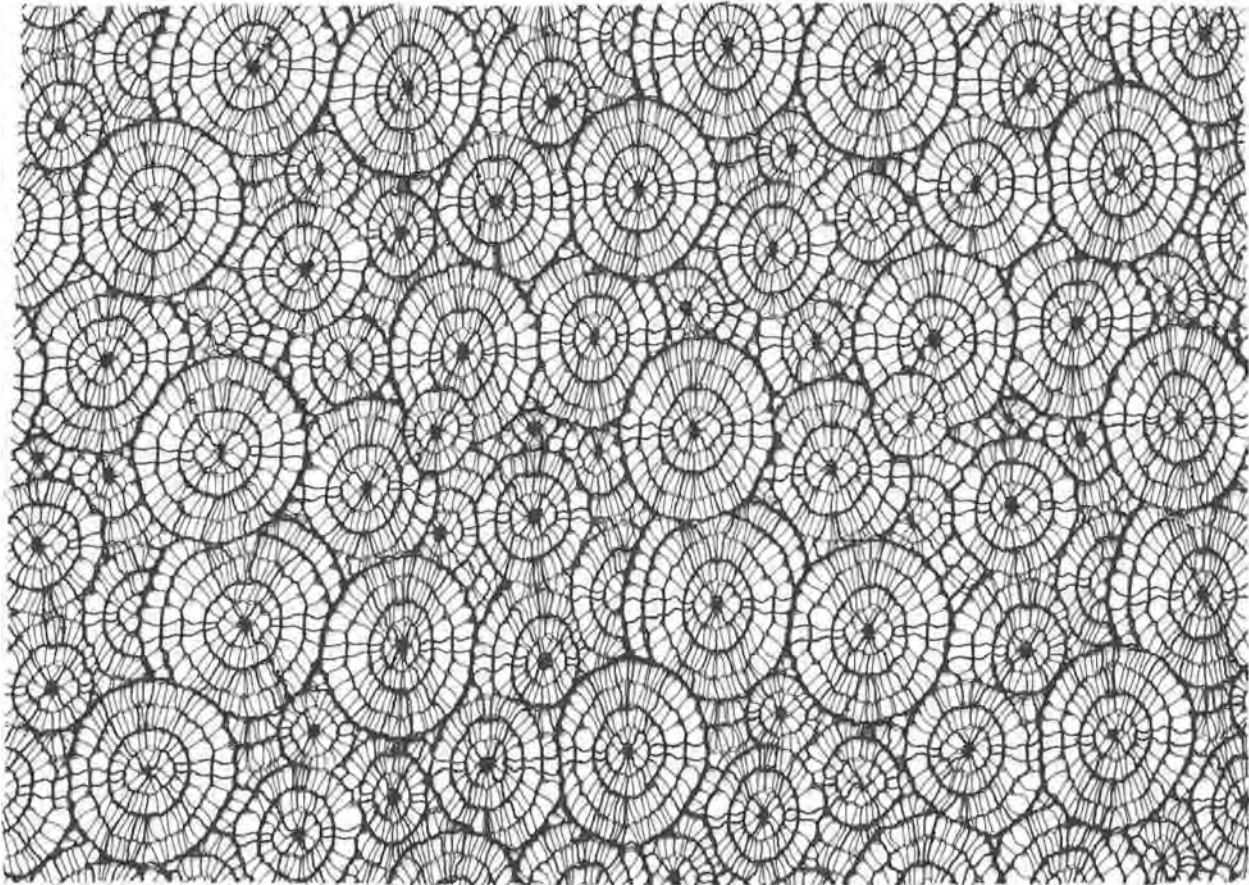
Date: 20th-c.

How acquired?

Other pertinent information: The tatted medallion was part of a larger tatted piece comprised of multiple medallions of this same circular form.

Anne Wilson . MAD DRAWING ROOM

Identification . Lace and openwork fragments



What it is: lace fabric swatch

Maker: manufacturer not indicated

Technique:

Hand or machine-made? machine-made

Material content: cotton

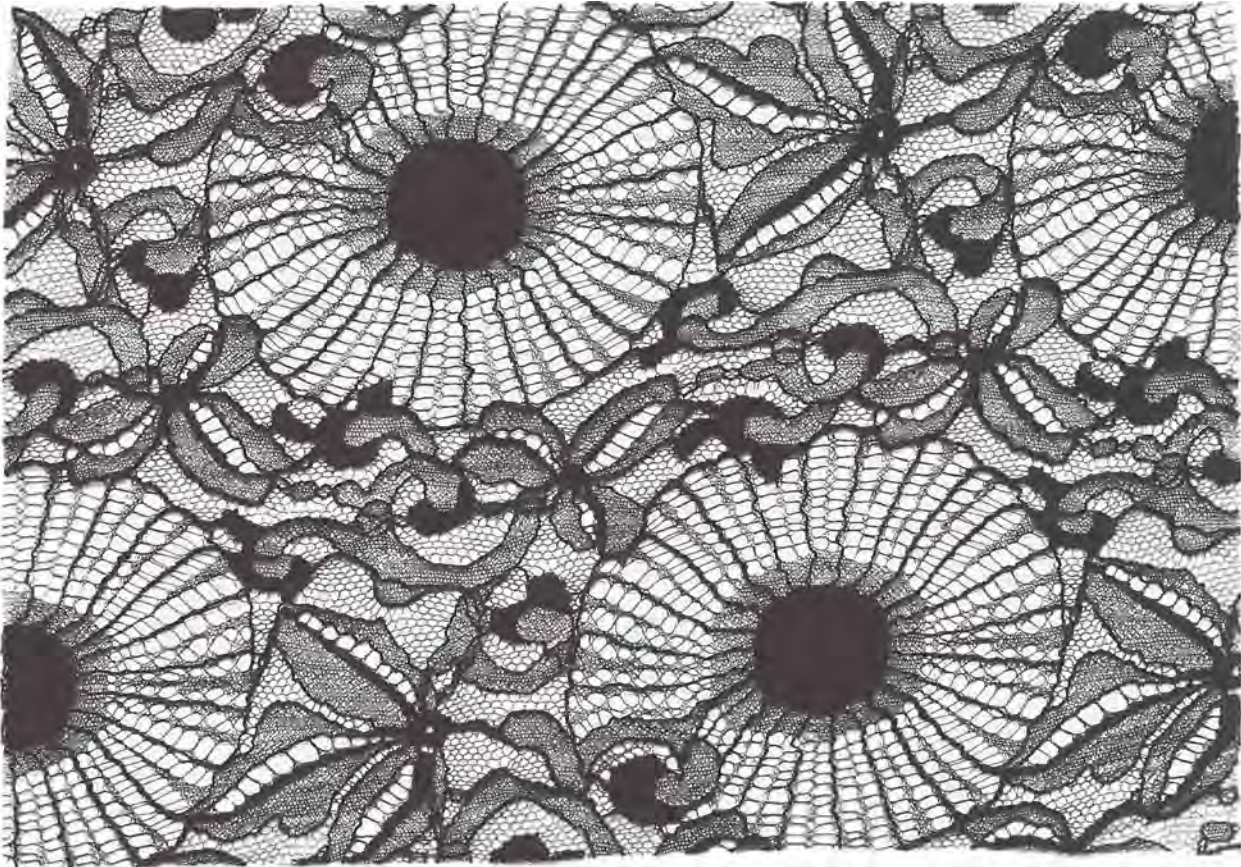
Country or culture of origin:

Date: 20th-c.

How acquired?

Other pertinent information:

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: Lace fabric swatch

Maker: manufacturer not indicated

Technique:
Hand or machine-made? machine-made

Material content: cotton and synthetic fiber

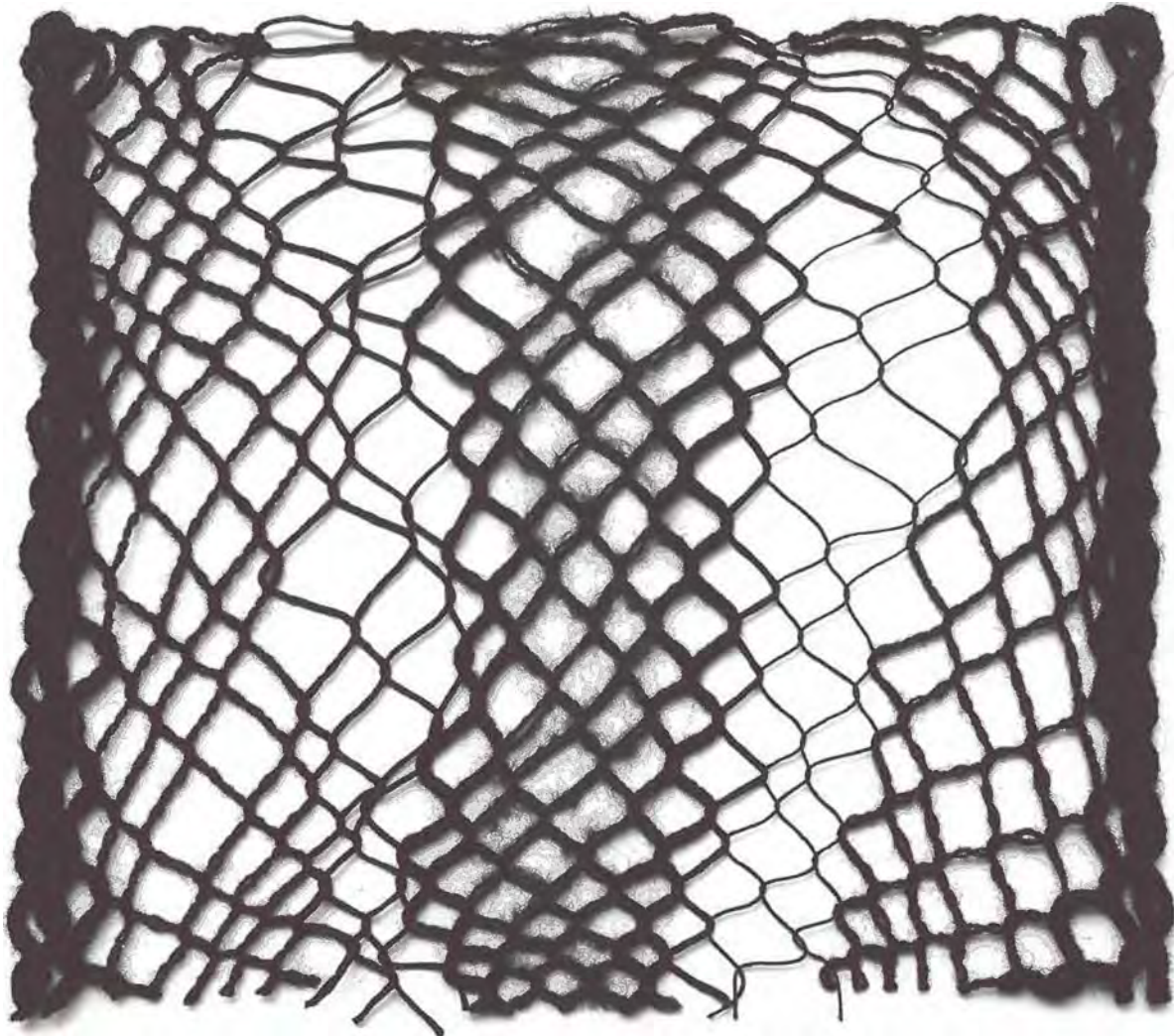
Country or culture of origin:

Date: 20th-c.

How acquired?

Other pertinent information: Segments from this fabric were used to create Anne Wilson's *Topologies* and are included in the MAD Drawing Room wall mural.

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: study sample for teaching

Maker: Kira Dominguez Hultgren

Technique: sprang

Hand or machine-made? handmade

Material content: mixed fibers: mohair, wool mill ends, wool-blends, nylon

Country or culture of origin: USA

Date: 2022

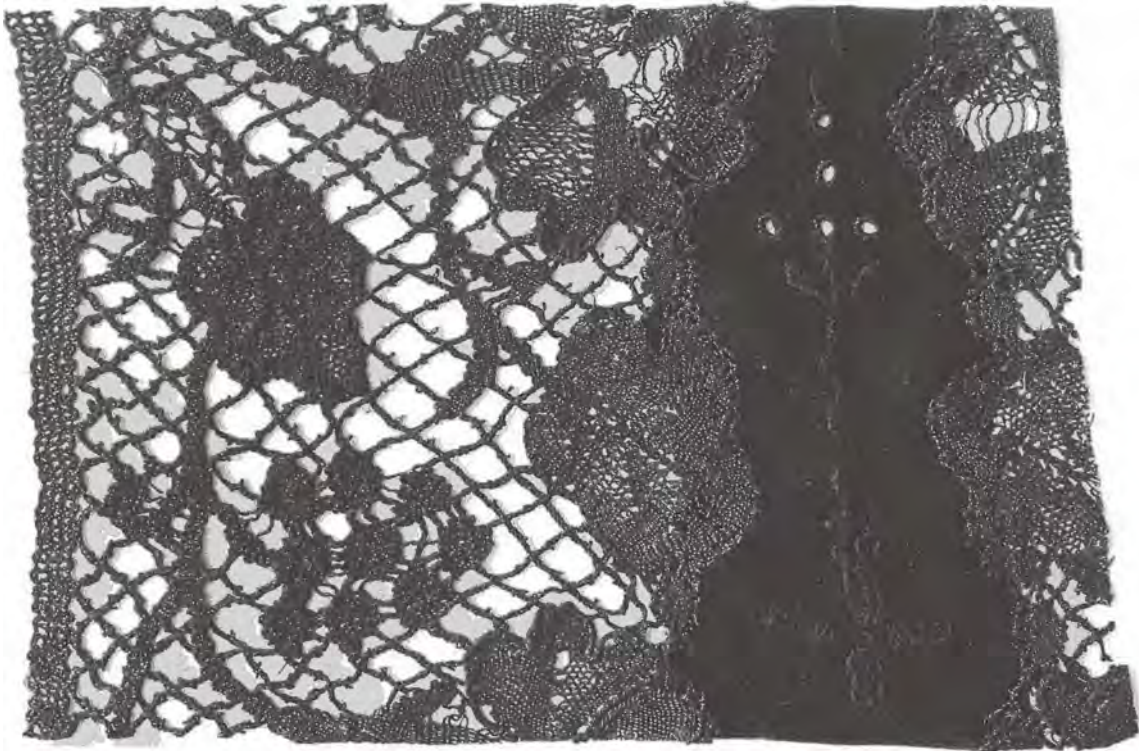
How acquired? donation by Kira Dominguez Hultgren to the artist

Other pertinent information: Kira Dominguez Hultgren is an artist, weaver, and assistant professor at the University of Illinois Urbana-Champaign.

STUDY TABLE 5



Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: selvage cut of lace and eyelet fabric

Maker: maker once known

Technique: bobbin lace with eyelet inset

Hand or machine-made? handmade

Material content: silk and cotton

Country or culture of origin: England

Date: 20th-c.

How acquired?

Other pertinent information:

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: woman's lace fingerless glove (opened flat along seam)

Maker: manufacturer not indicated

Technique:

Hand or machine-made? machine-made

Material content: silk

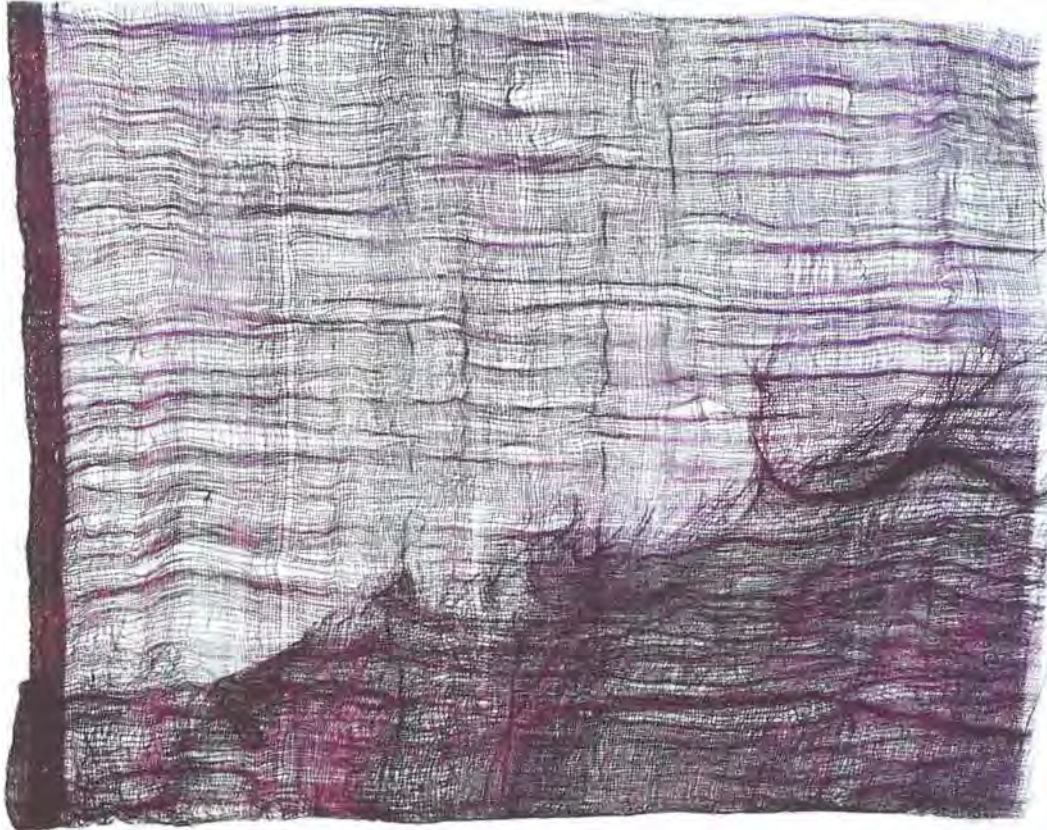
Country or culture of origin:

Date:

How acquired?

Other pertinent information:

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: selvage cut from a scarf fabric

Maker: manufacturer not indicated

Technique: plain weave

Hand or machine-made? machine-made

Material content: silk

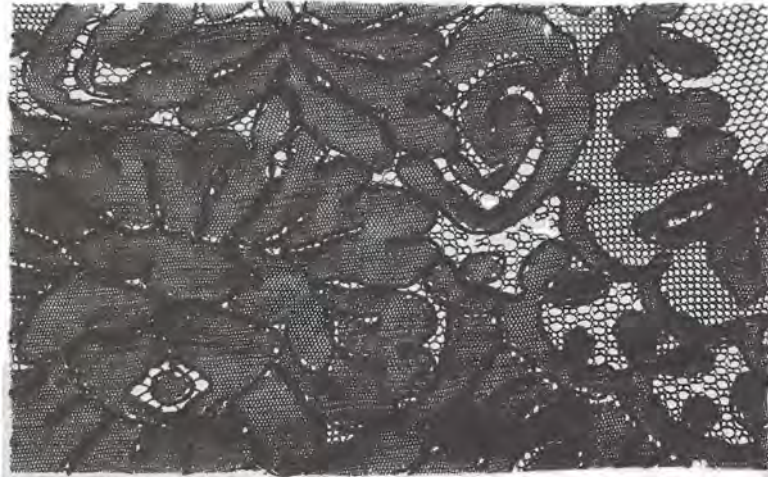
Country or culture of origin: USA

Date: 21st-c.

How acquired? Dharma Trading, San Rafael, CA

Other pertinent information: hand dyed with cochineal

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: openwork, net and embroidery fabric swatch

Maker: manufacturer not indicated

Technique: mixed techniques; multiple net structures

Hand or machine-made? machine-made

Material content: silk

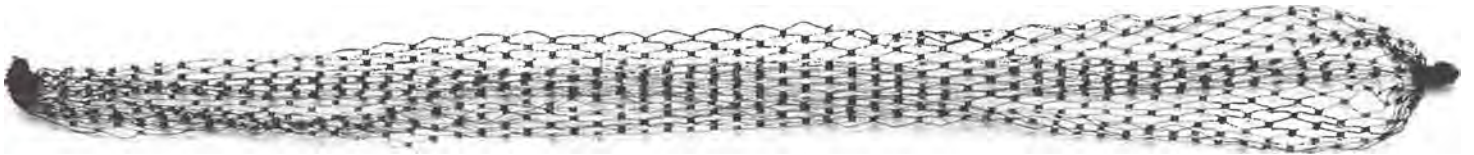
Country or culture of origin:

Date: 20th-c.

How acquired?

Other pertinent information:

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: hat netting

Maker: manufacturer not indicated

Technique:
Hand or machine-made? machine-made

Material content: synthetic fiber

Country or culture of origin: USA

Date: 20th-c.

How acquired?

Other pertinent information: This hat netting or millinery veiling is sometimes called Birdcage Russian or French veiling.

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: wearable mesh

Maker: Loops & Threads

Technique: knit

Hand or machine-made? machine-made

Material content: 95% polyester; 5% spandex

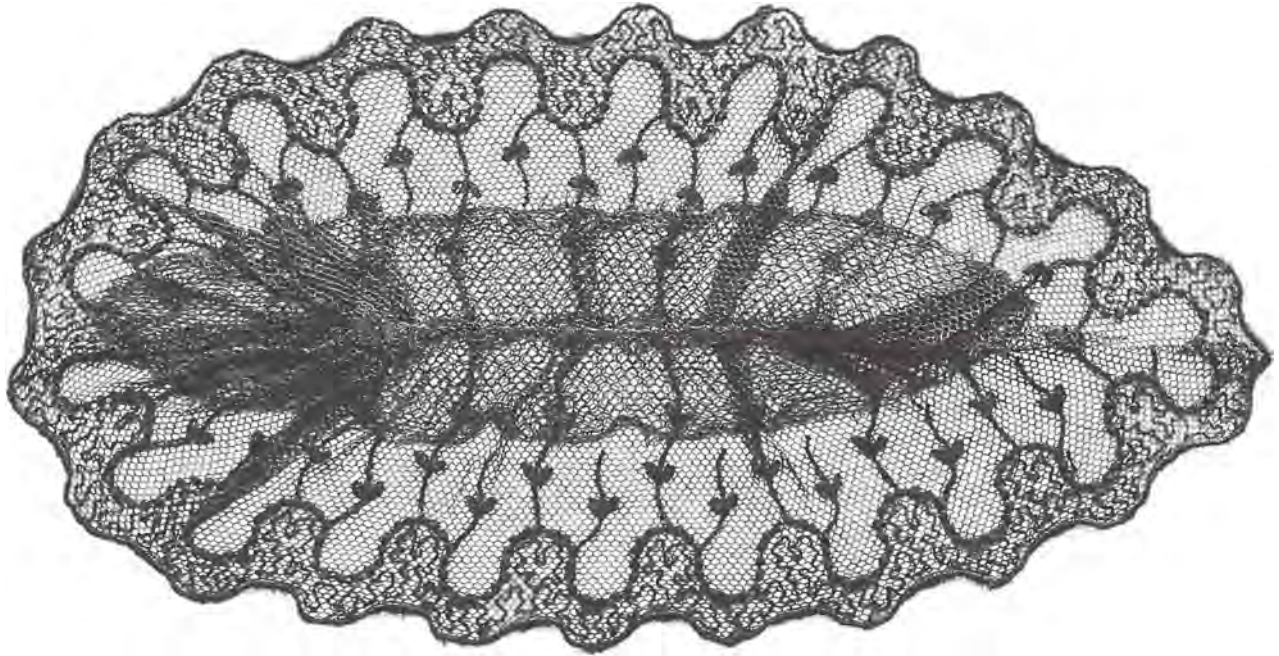
Country or culture of origin: China

Date: 2023

How acquired? Michaels Stores, Inc.

Other pertinent information:

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: lace fragment from woman's purse

Maker: maker once known

Technique: hand embroidery into a machine-made net

Hand or machine-made? handmade and machine-made

Material content:

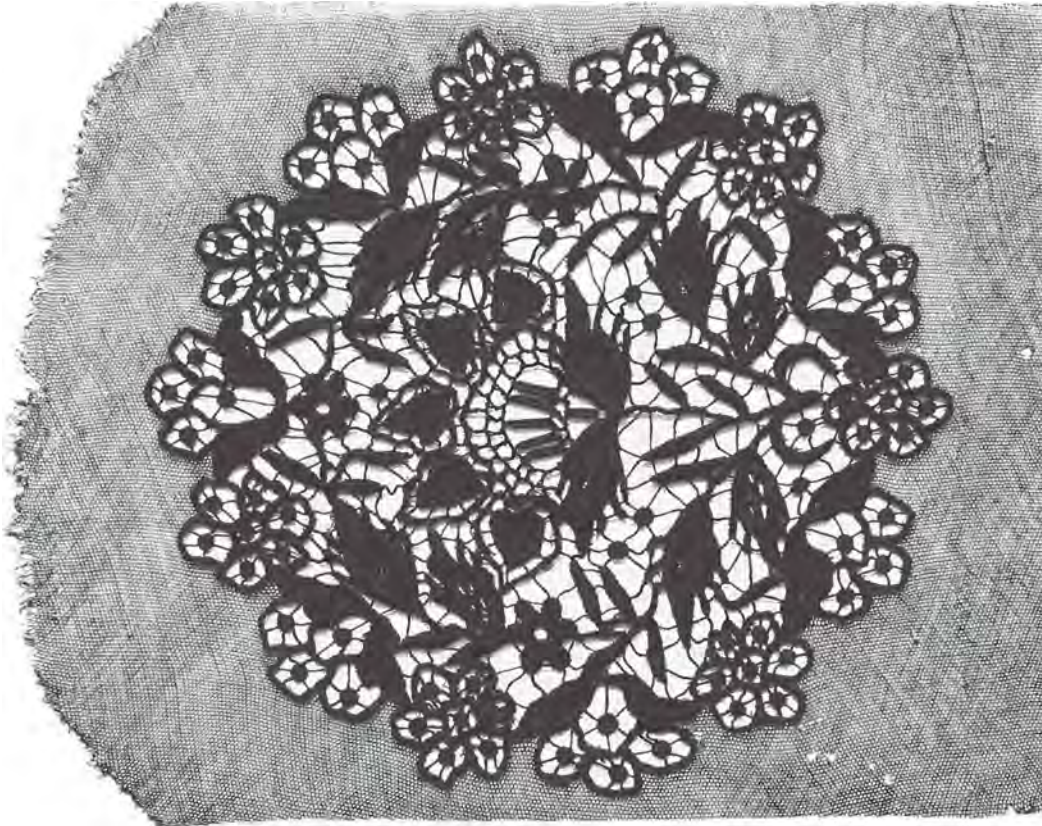
Country or culture of origin: Europe (?)

Date: late 19th-c.

How acquired?

Other pertinent information:

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: lace fragment from woman's handbag

Maker: manufacturer not indicated

Technique: machine embroidery on machine-made net
Hand or machine-made? machine-made

Material content:

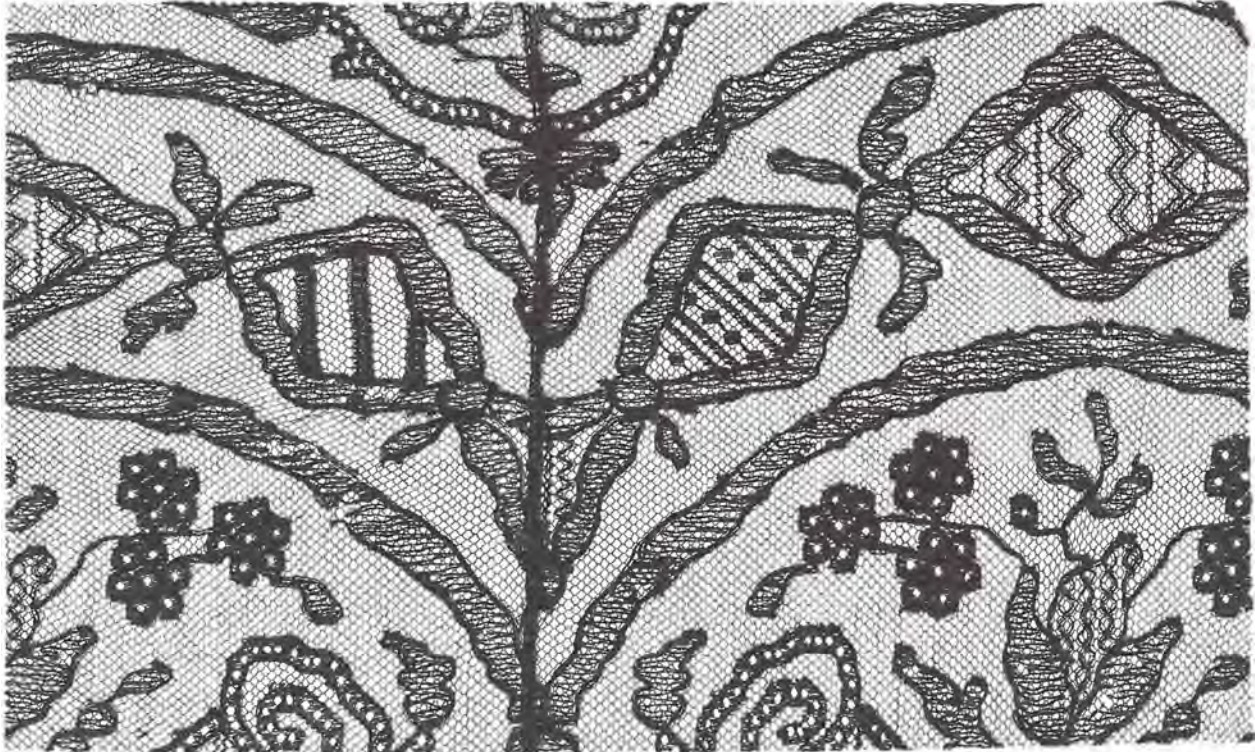
Country or culture of origin:

Date:

How acquired?

Other pertinent information:

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: lace fabric swatch

Maker: manufacturer not indicated

Technique: machine net embroidery
Hand or machine-made? machine-made

Material content: cotton

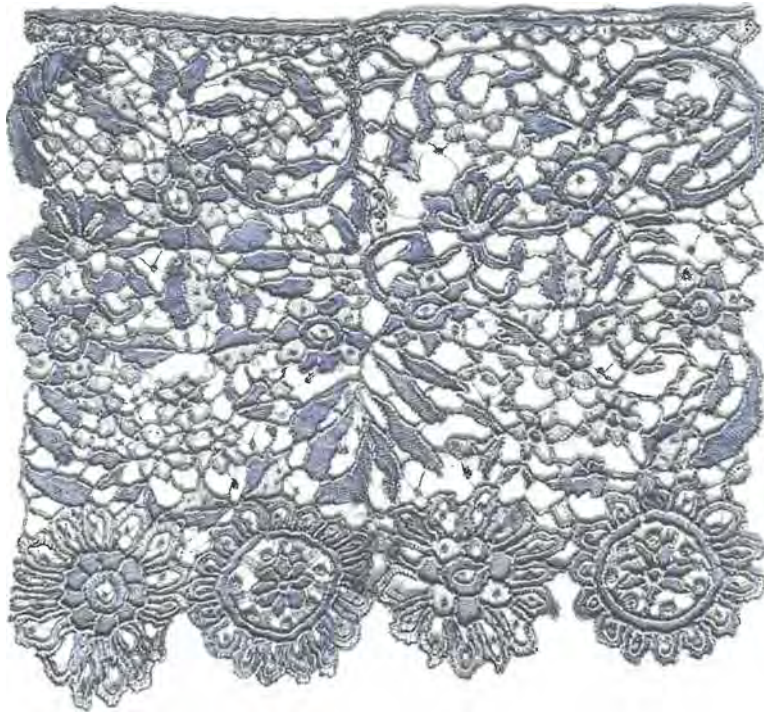
Country or culture of origin:

Date: 20th-c.

How acquired?

Other pertinent information:

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: section of lace border

Maker: maker once known

Technique: needle lace

Hand or machine-made? handmade

Material content: cotton

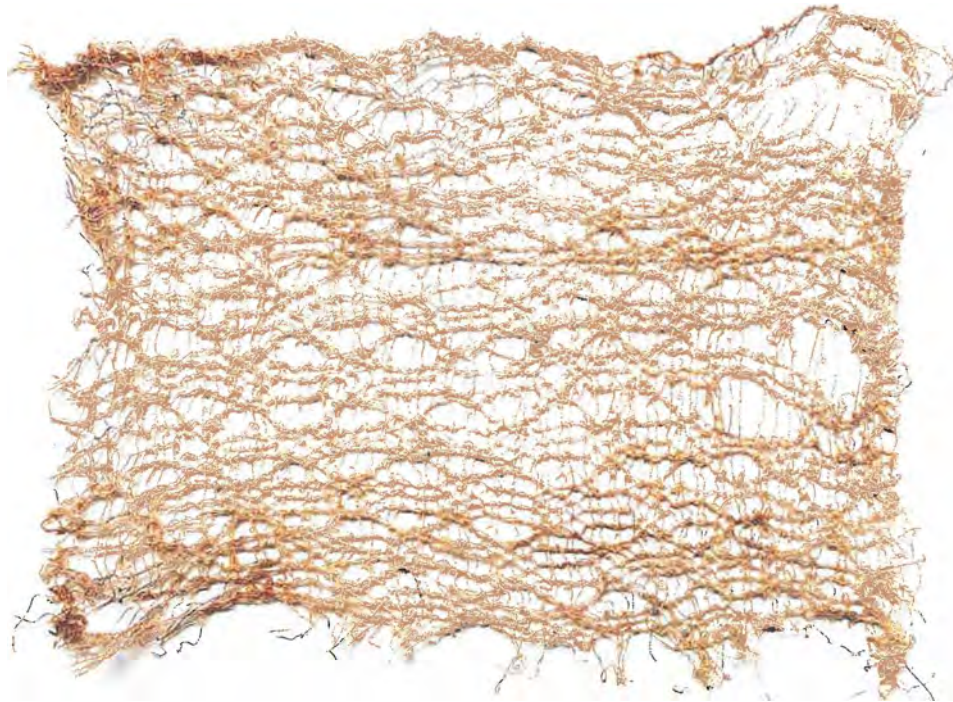
Country or culture of origin: Europe

Date: 19th-c.

How acquired?

Other pertinent information: hand dyed with indigo

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: openwork fragment

Maker: maker once known

Technique:

Hand or machine-made? handmade

Material content: cotton

Country or culture of origin:

Date:

How acquired?

Other pertinent information: fragment wrapped around a doll made to sell to tourists; notes indicate acquisition of this fragment was in the late 20th-c. in Peru

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: 2 lace fragments

Maker: makers once known

Technique: cut out from larger handmade needle lace piece (left); Battenberg tape lace (right)

Hand or machine-made? hand and machine-made

Material content: cotton

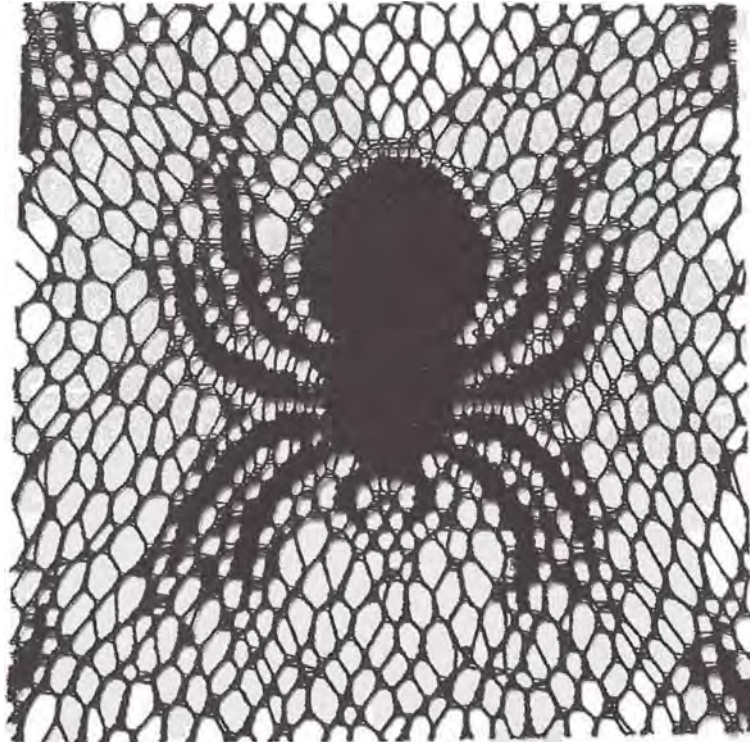
Country or culture of origin:

Date: 20th-c.

How acquired?

Other pertinent information:

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: seasonal fabric: "The Witching Hour"

Maker: manufacturer not indicated

Technique: black lace web with spider red foil

Hand or machine-made? machine-made

Material content: 100% polyester base; nylon flocking

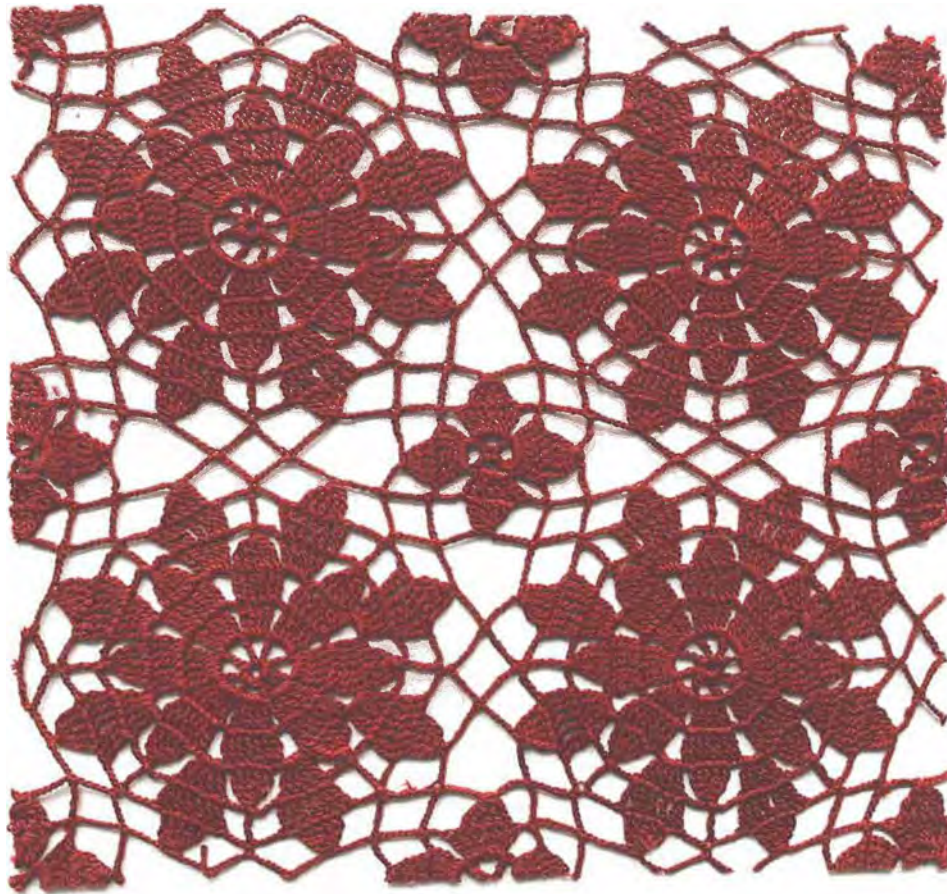
Country or culture of origin: South Korea

Date: 2023

How acquired? Joann Fabrics, Chicago, IL

Other pertinent information:

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: cut from an openwork dresser scarf

Maker: maker once known

Technique: crochet

Hand or machine-made? handmade

Material content: cotton

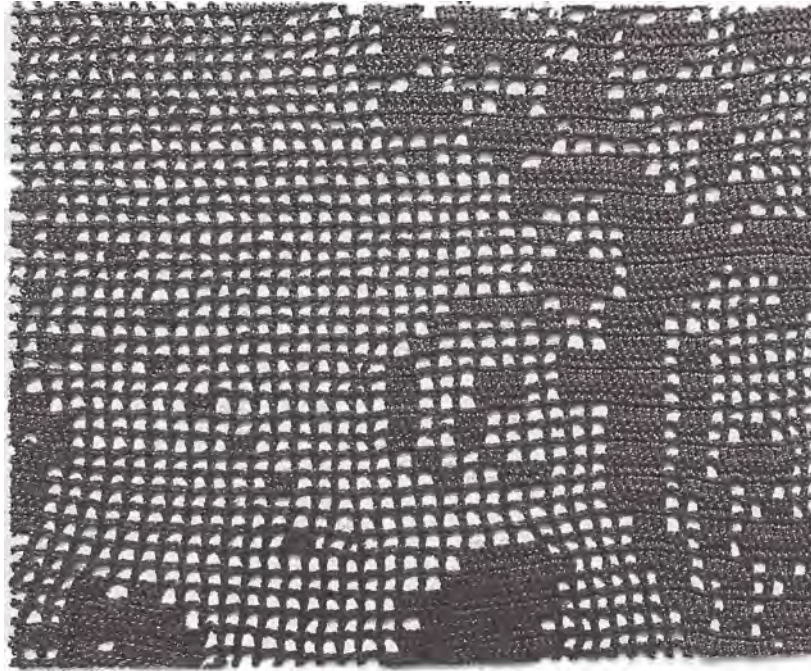
Country or culture of origin:

Date:

How acquired? Christ Church Rummage sale, Winnetka, IL, 2023

Other pertinent information: hand dyed with cochineal

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: cut from openwork

Maker: maker once known

Technique: filet crochet
Hand or machine-made? handmade

Material content: cotton

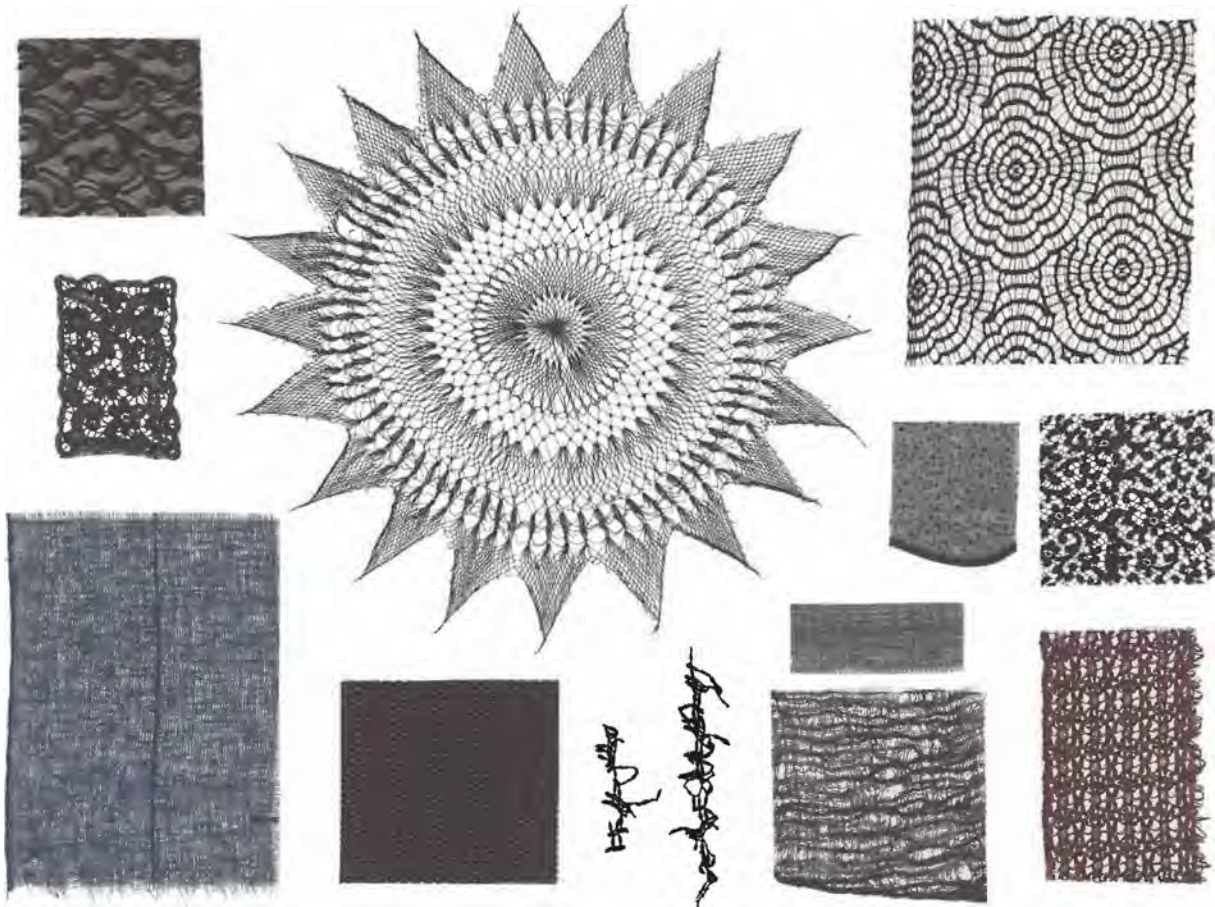
Country or culture of origin:

Date:

How acquired?

Other pertinent information: hand dyed with cochineal and iron

STUDY TABLE 6



Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: professional lace sample swatch

Maker: manufacturer not indicated

Technique:
Hand or machine-made? machine-made

Material content:

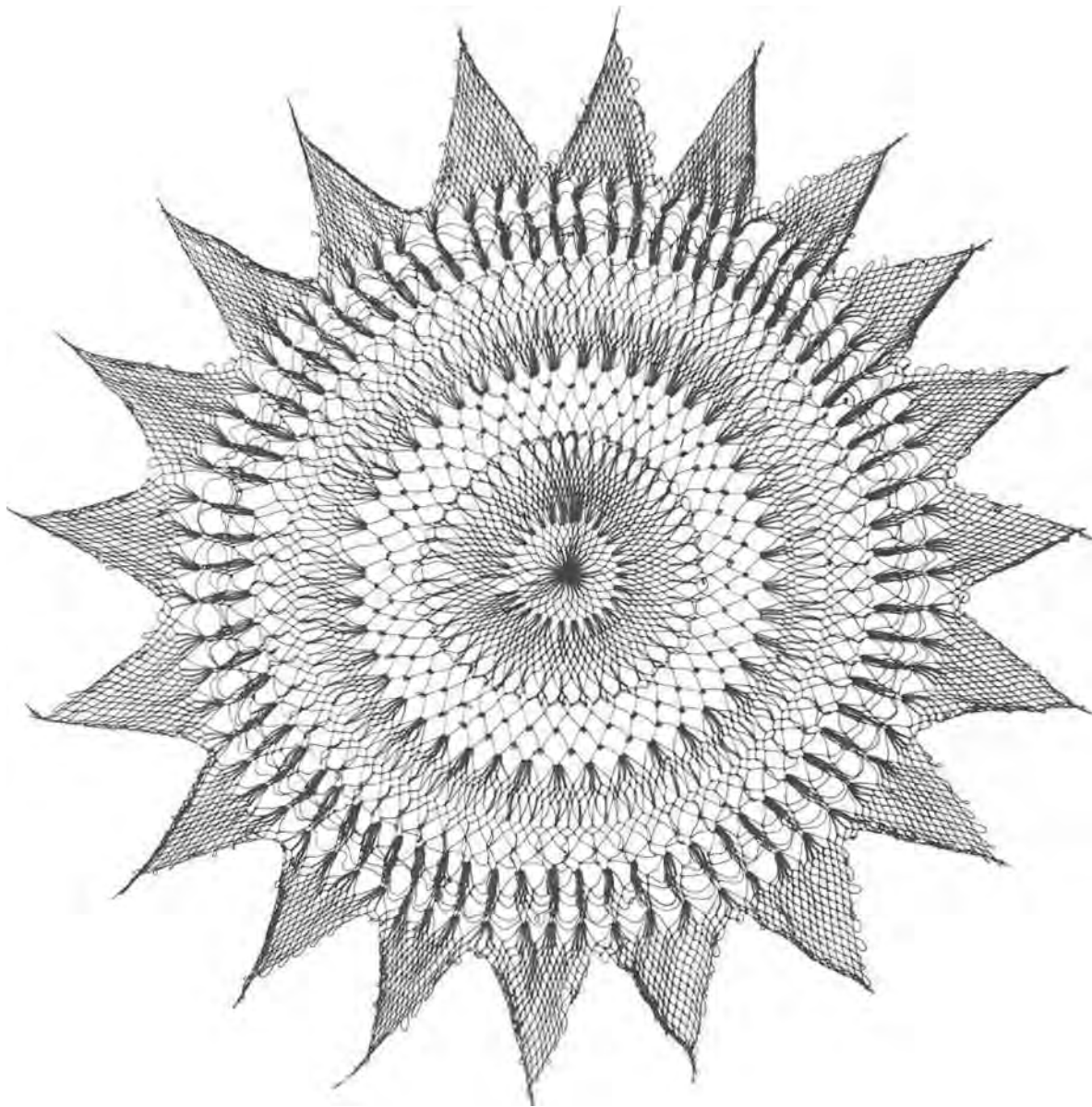
Country or culture of origin:

Date: 20th-c.

How acquired?

Other pertinent information:

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: openwork medallion

Maker: maker once known

Technique: diamond mesh knotted netting
Hand or machine-made? handmade

Material content: cotton

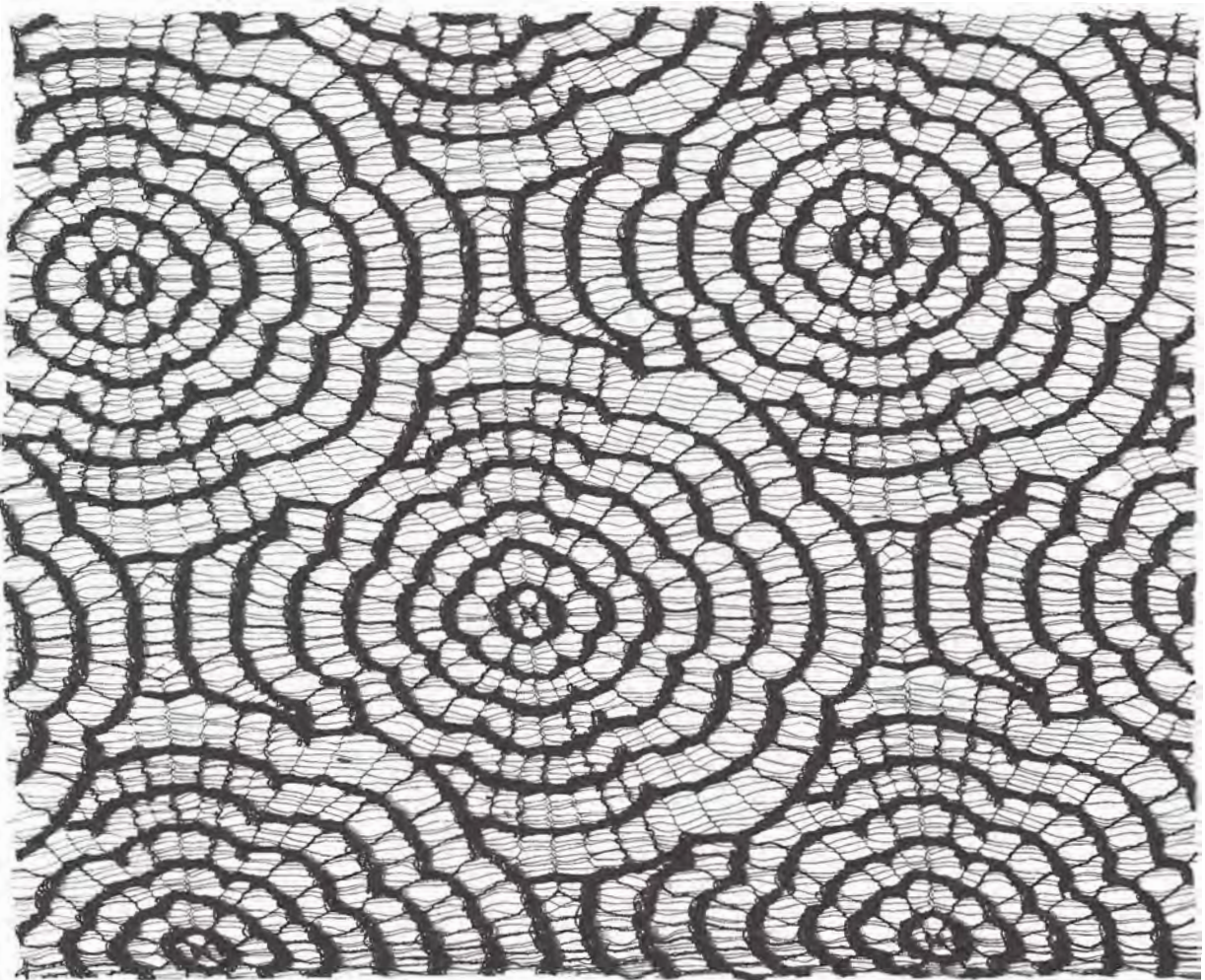
Country or culture of origin:

Date:

How acquired?

Other pertinent information: hand dyed in indigo

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: lace fabric swatch for dressmaking

Maker: manufacturer not indicated

Technique:
Hand or machine-made? machine-made

Material content: synthetic and vegetable fibers

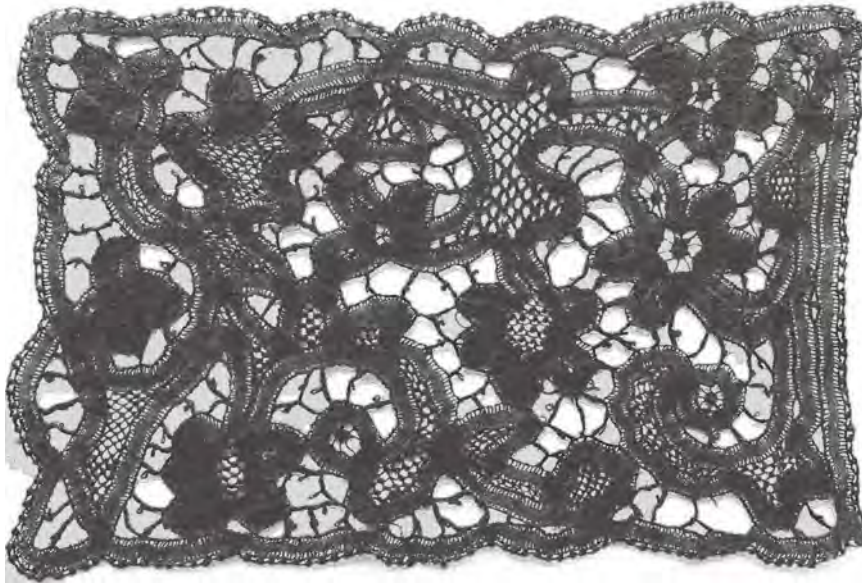
Country or culture of origin:

Date:

How acquired?

Other pertinent information:

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: lace part

Maker: maker once known

Technique: fine Battenberg (machine-made tape lace) with hand needle lace fillings
Hand or machine-made? hand and machine-made

Material content:

Country or culture of origin:

Date: 20th-c.

How acquired?

Other pertinent information:

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: apron fragment

Maker: manufacturer not indicated

Technique: flocked sheer fabric with binding
Hand or machine-made? machine-made

Material content: synthetic fibers

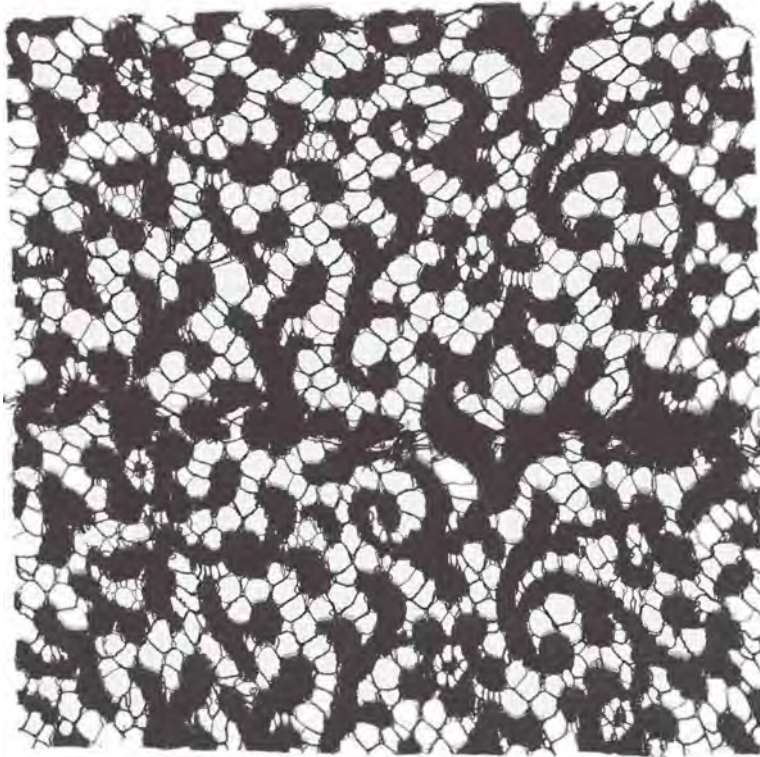
Country or culture of origin: USA

Date: 1930's

How acquired? Kane County Flea Market, St. Charles, IL

Other pertinent information: hand dyed with MX dyes

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: lace fabric fragment

Maker: manufacturer not indicated

Technique:

Hand or machine-made? machine-made

Material content: vegetable fiber

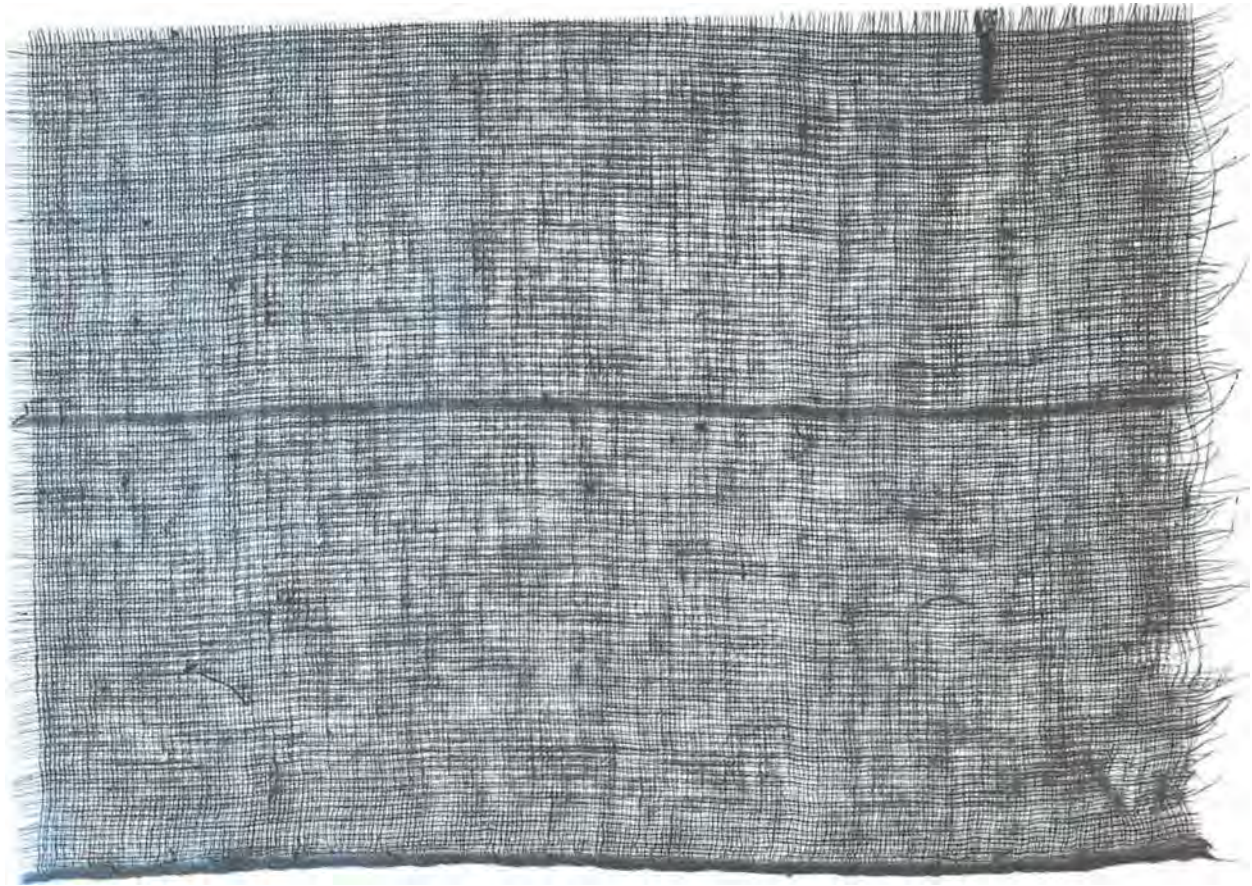
Country or culture of origin:

Date:

How acquired?

Other pertinent information:

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: mosquito netting

Maker: maker once known

Technique: woven; indigo dyed; joined in 14 inch widths
Hand or machine-made? handwoven

Material content: cotton, hand spun

Country or culture of origin: Japan

Date: 20th-c.

How acquired? donation by Frank Connet to the artist

Other pertinent information: Frank Connet is a Chicago based artist. He is also is the owner and director of Textile Restoration Inc., dedicated to the conservation, restoration, and cleaning of historic, ethnographic, and heirloom textiles.

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: openwork sports fabric swatch

Maker: manufacturer not indicated

Technique: knit

Hand or machine-made? machine-made

Material content: synthetic fiber

Country or culture of origin:

Date: 21st-c.

How acquired? donation by Stacia Yeapanis to the artist

Other pertinent information: Stacia Yeapanis is a Chicago based artist who loves stuff and is anxious about waste.

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: lace fragments (2)

Maker: maker once known

Technique: bobbin lace

Hand or machine-made? handmade

Material content: cotton

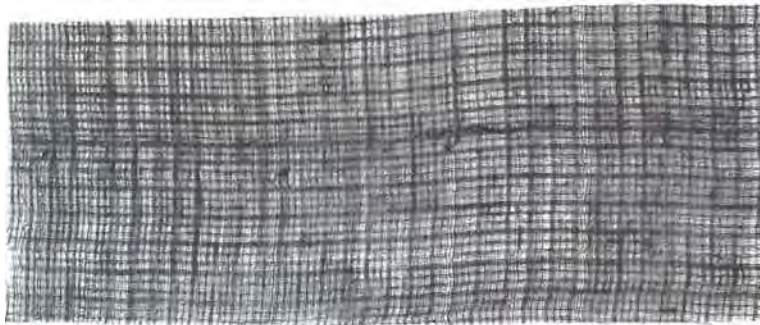
Country or culture of origin:

Date: 20th-c.

How acquired?

Other pertinent information:

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: sari fabric fragment

Maker: maker once known

Technique: woven

Hand or machine-made? handwoven

Material content: silk

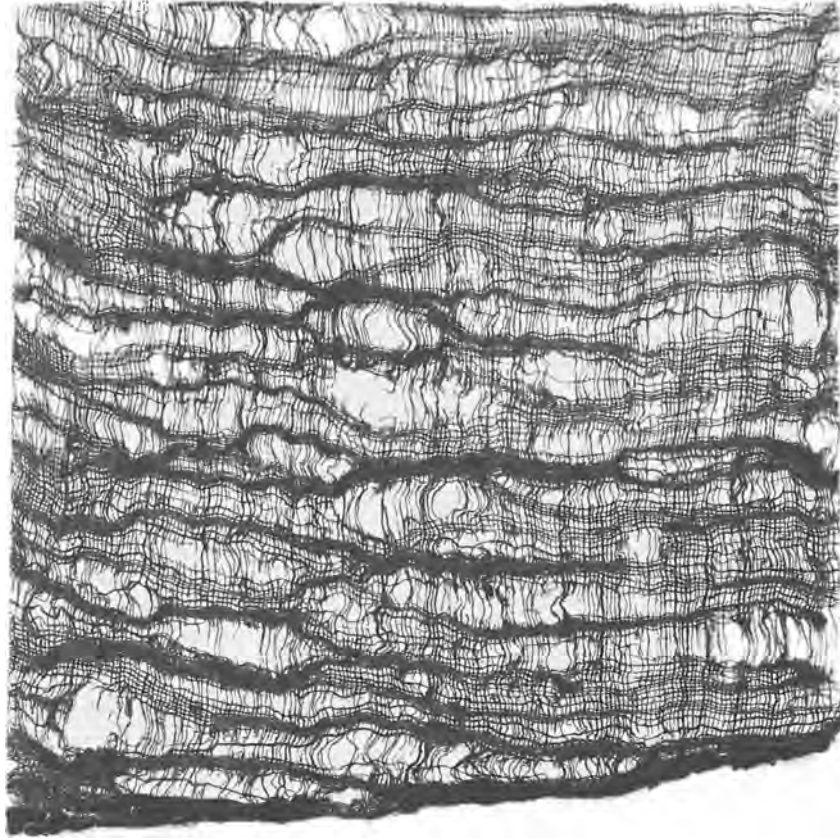
Country or culture of origin: India

Date: 1980's

How acquired? donation by Frank Connet and Akemi Cohn to the artist

Other pertinent information: hand dyed with indigo
Akemi Cohn and Frank Connet are Chicago based visual artists.

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: openwork fabric swatch

Maker: maker once known

Technique: woven

Hand or machine-made? handmade

Material content: handspun cotton

Country or culture of origin: Japan

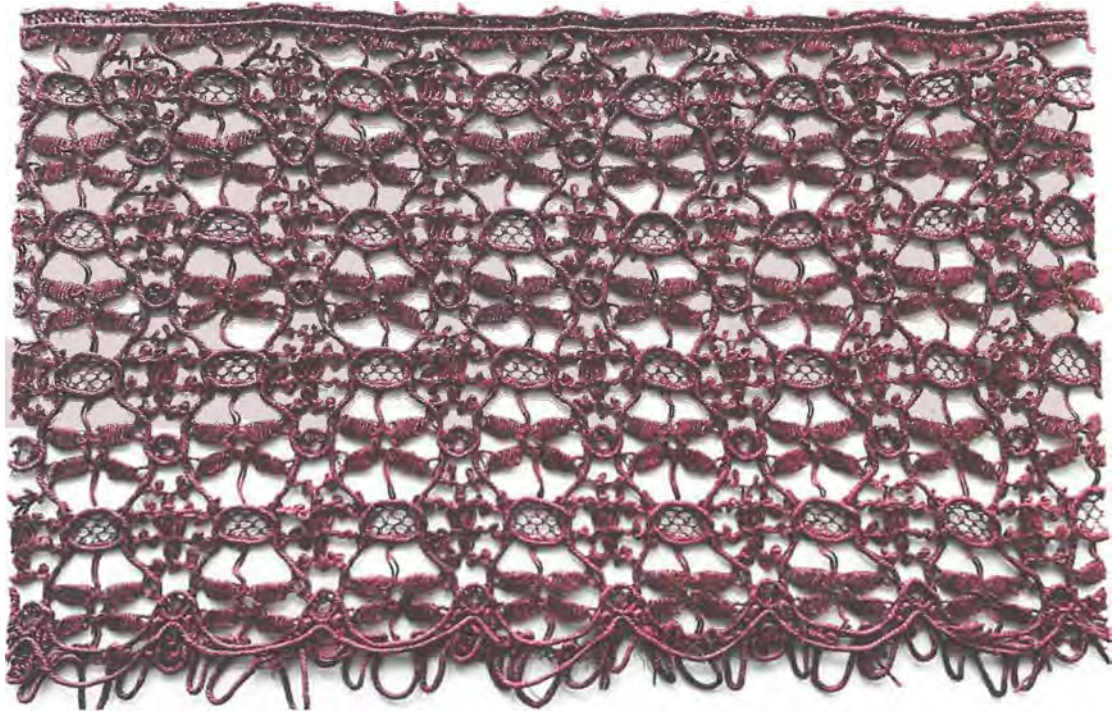
Date: early 20th-c.

How acquired? donation by Frank Connet to the artist

Other pertinent information: hand dyed with cochineal and indigo

Frank Connet is a Chicago based artist. He is also is the owner and director of Textile Restoration Inc., dedicated to the conservation, restoration, and cleaning of historic, ethnographic, and heirloom textiles.

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: lace border trim

Maker: manufacturer not indicated

Technique:

Hand or machine-made? machine-made

Material content: cotton

Country or culture of origin:

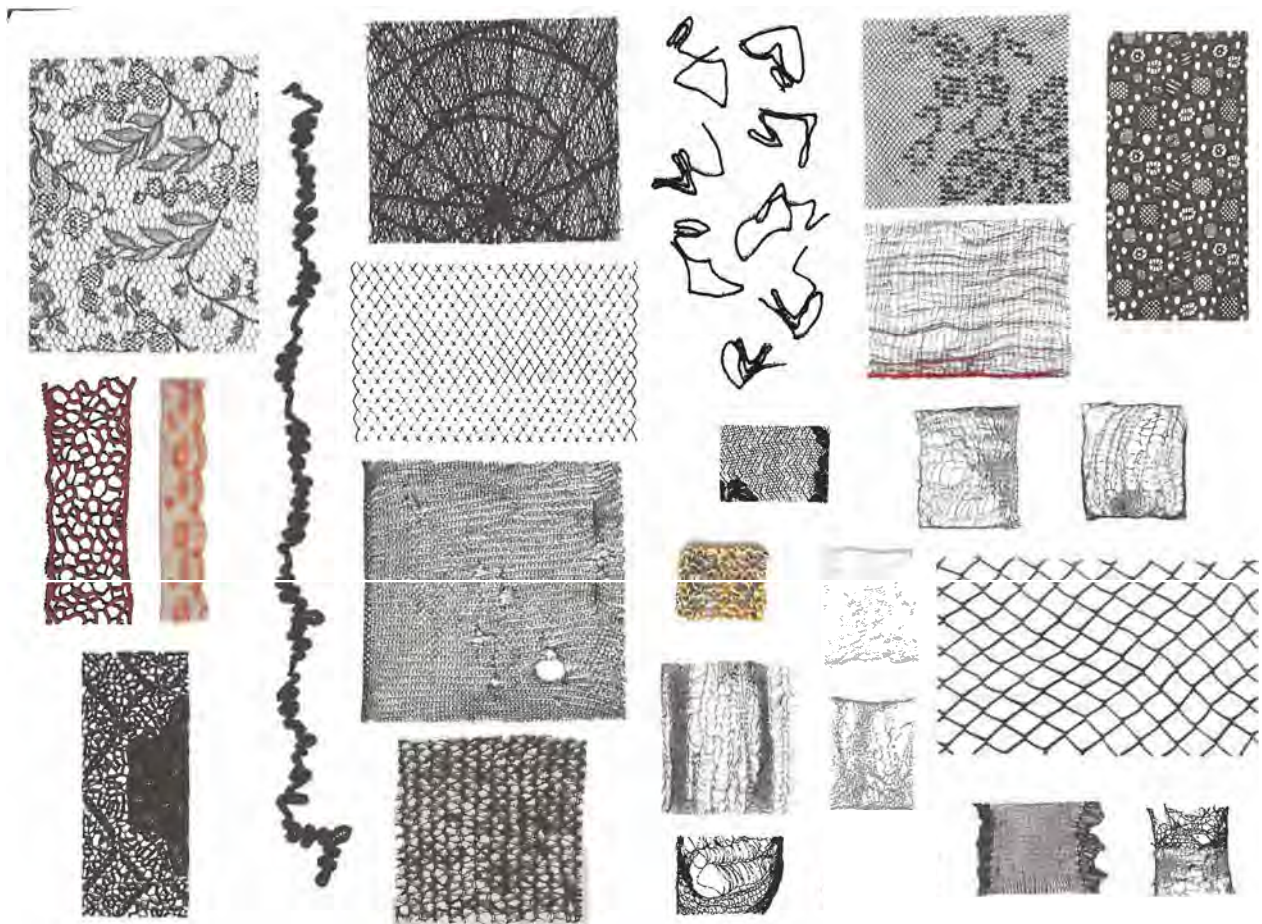
Date:

How acquired? donation by Frank Connet to the artist

Other pertinent information: hand dyed with cochineal

Frank Connet is a Chicago based artist. He is also the owner and director of Textile Restoration Inc., dedicated to the conservation, restoration, and cleaning of historic, ethnographic, and heirloom textiles.

STUDY TABLE 7



Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: lace fabric swatch

Maker: manufacturer not indicated

Technique:

Hand or machine-made? machine-made

Material content: silk

Country or culture of origin:

Date:

How acquired?

Other pertinent information:

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: cut from Battenberg tape lace

Maker: manufacturer not indicated

Technique: Battenberg tape lace
Hand or machine-made? machine-made

Material content: cotton

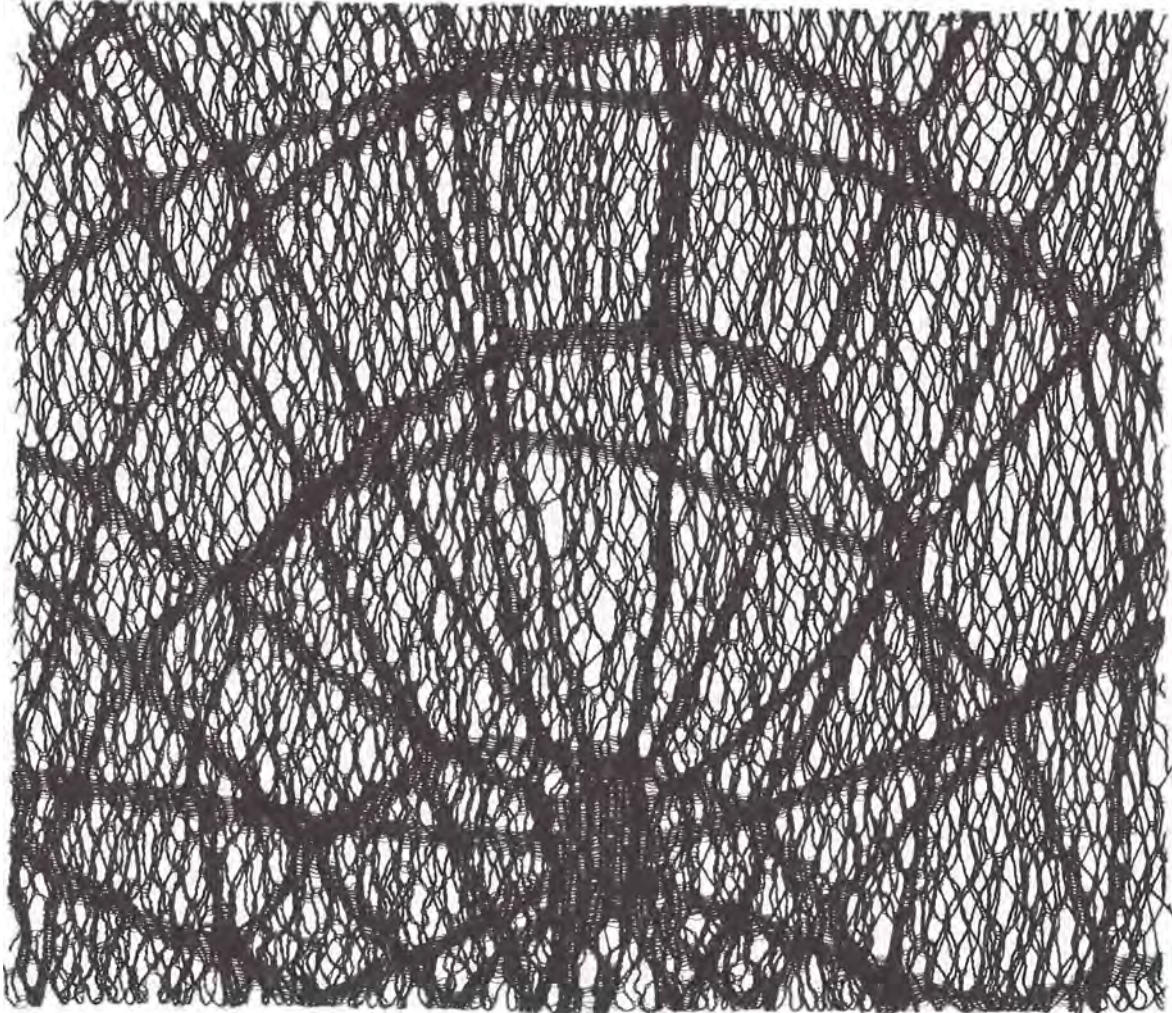
Country or culture of origin:

Date: 20th-c.

How acquired?

Other pertinent information:

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: shawl fragment (spider web design)

Maker: Junichi Arai (designer) 1932 – 2017; Nuno Corporation (manufacturer)

Technique: woven net

Hand or machine-made? machine-made

Material content: silk

Country or culture of origin: Japan

Date: 1980's

How acquired? Anne Wilson collection

Other pertinent information: Related complete shawls are in the collections of the Minneapolis Institute of Art and the Victoria and Albert Museum, London.



What it is: cuts from openwork structure

Maker: manufacturer not indicated

Technique:

Hand or machine-made? machine-made

Material content:

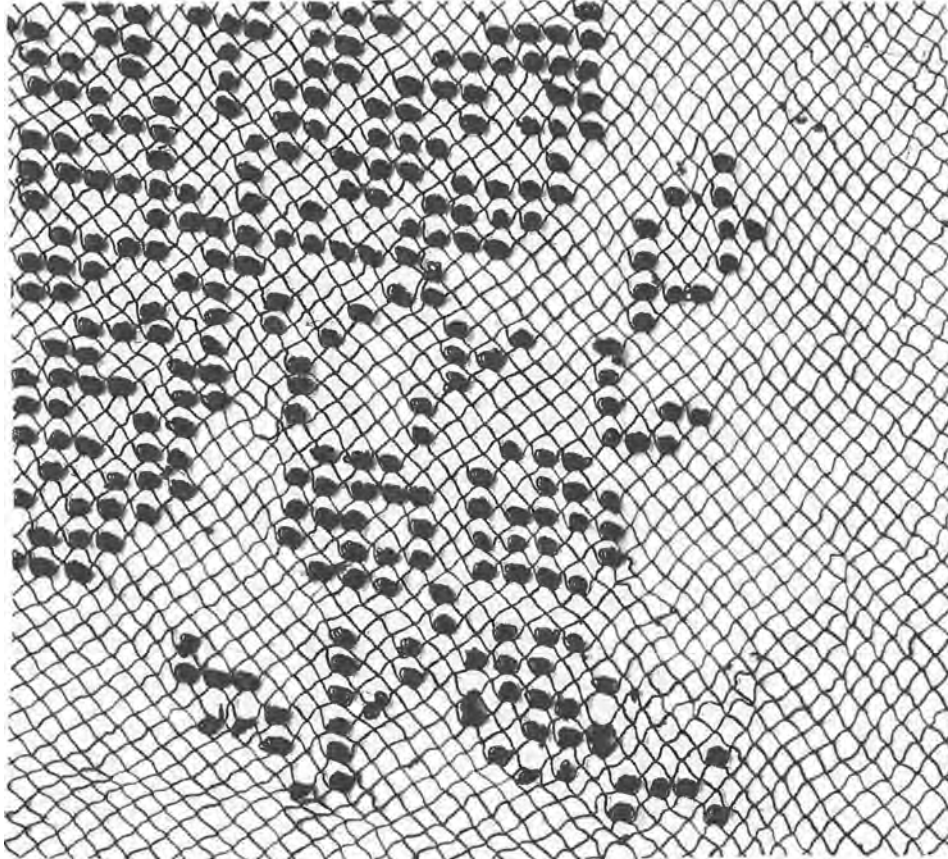
Country or culture of origin:

Date: 20th-c.

How acquired?

Other pertinent information:

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: cut from square lace mat

Maker: maker once known

Technique: filet lace; hand knotted netting
Hand or machine-made? handmade

Material content: cotton

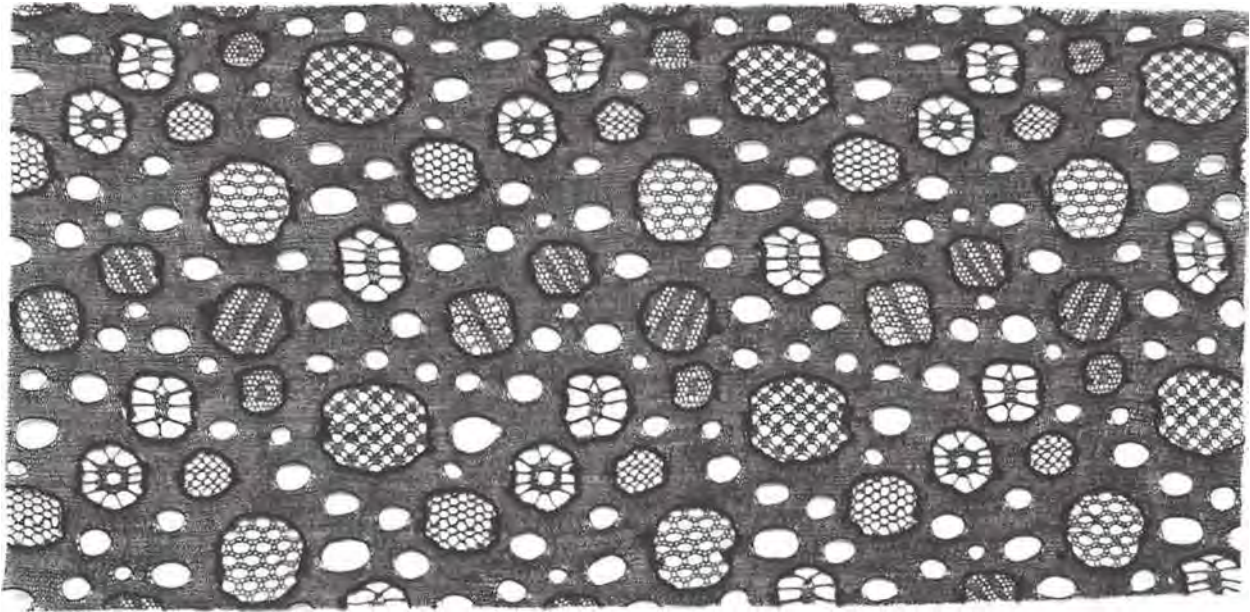
Country or culture of origin:

Date:

How acquired? Christ Church rummage sale, Winnetka, IL, 2023

Other pertinent information: hand dyed with indigo and iron

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: lace fabric swatch

Maker: manufacturer not indicated

Technique: knit

Hand or machine-made? machine-made

Material content: silk

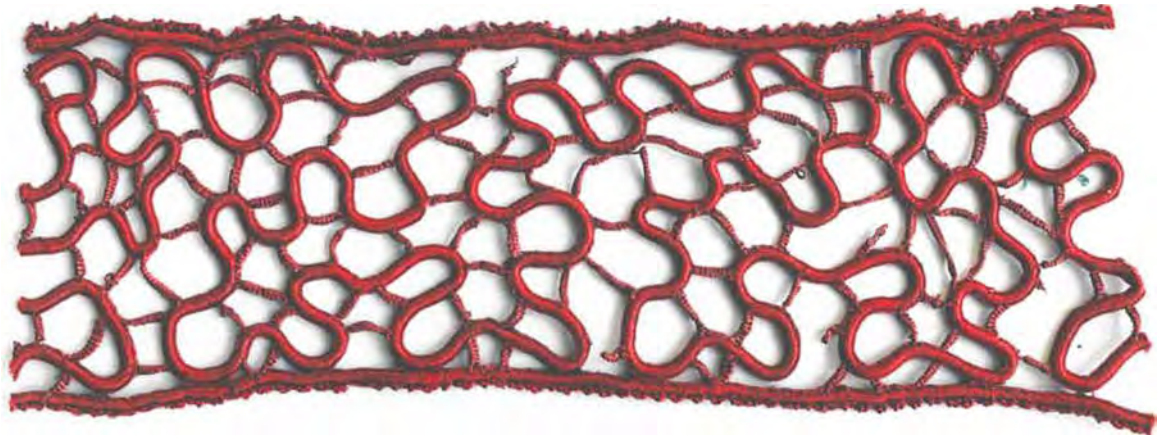
Country or culture of origin:

Date:

How acquired?

Other pertinent information:

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: section of openwork border trim

Maker: maker once known

Technique: hand constructed from machine-made elements

Hand or machine-made? hand and machine-made

Material content: cotton and/or silk

Country or culture of origin: Sweden

Date: 20th-c.

How acquired? donation by Katarina Weslien to the artist; from a collection of family textiles

Other pertinent information: hand dyed with cochineal and avocado skins

Donor Katarina Weslien is a visual artist based in Portland, Maine.

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: section of lace trim

Maker: maker once known

Technique: Valenciennes bobbin lace
Hand or machine-made? handmade

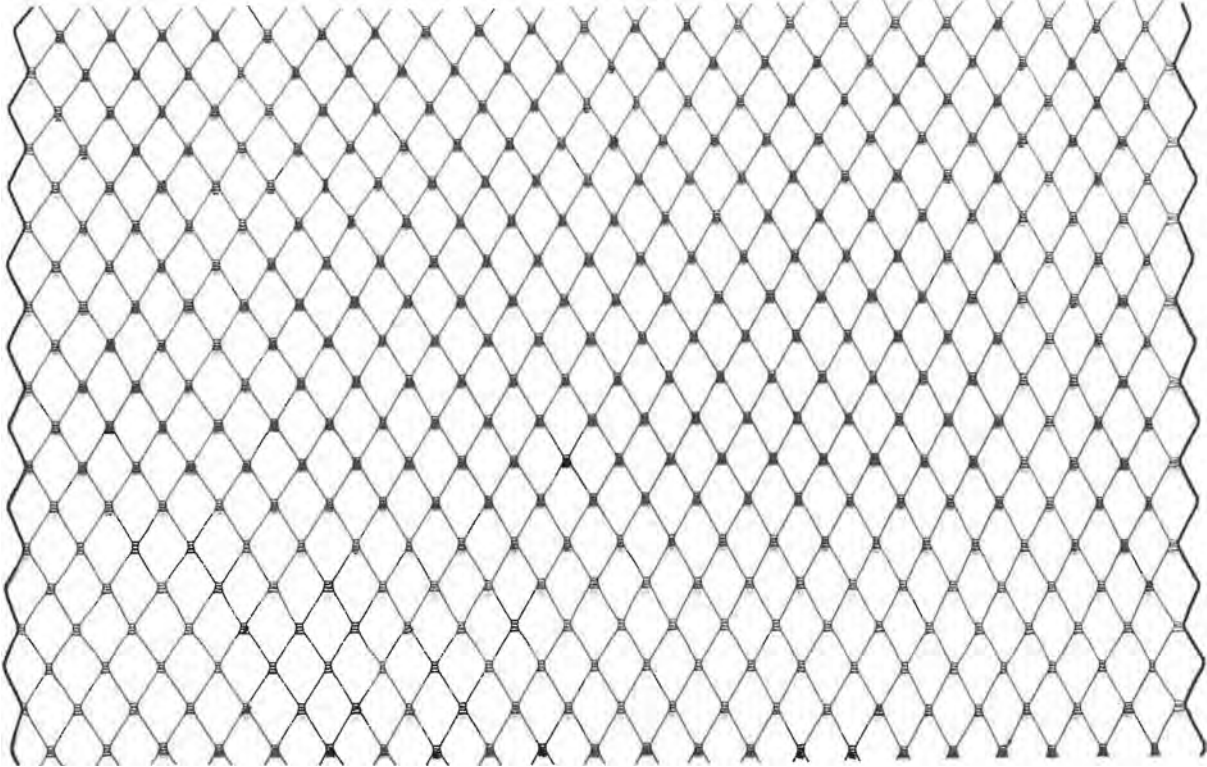
Material content: cotton

Country or culture of origin: México

Date: 20th-c.

How acquired? purchased in market, Aguascalientes, México, 2001; donation by Maruca Diaz to the artist

Other pertinent information: hand dyed with avocado skins and marigold
Maruca Diaz is a ceramicist from México City.



What it is: veiling for millinery / hat netting

Maker: manufacturer not indicated

Technique: Birdcage Russian net / French veiling

Hand or machine-made? machine-made

Material content: nylon

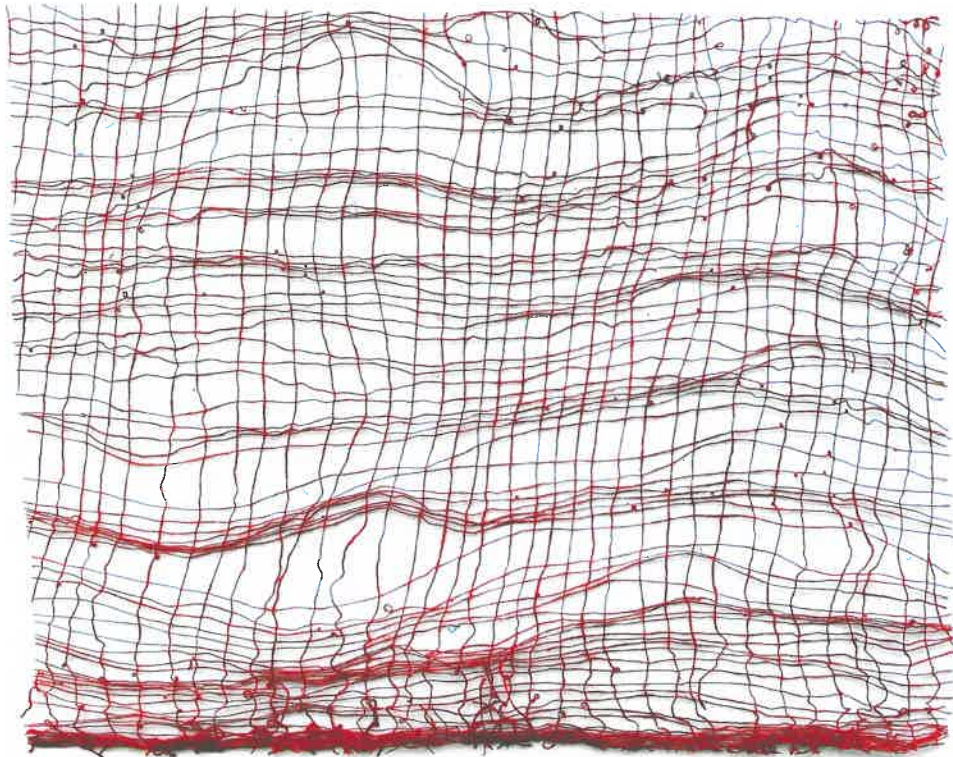
Country or culture of origin:

Date:

How acquired? Etsy

Other pertinent information:

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: cut from roll of gauze sponges

Maker: Kendall (manufacturer)

Technique: plain weave

Hand or machine-made? machine-made

Material content: cotton

Country or culture of origin: USA

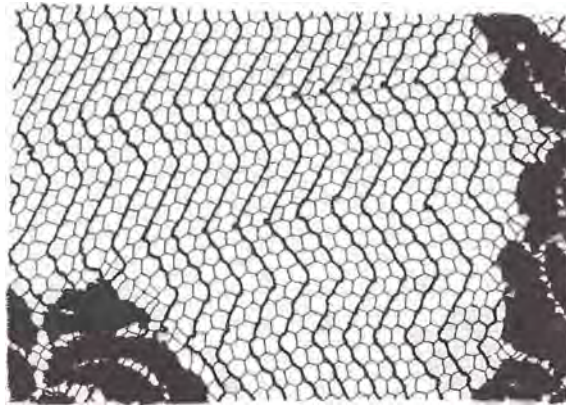
Date: 20th-c.

How acquired? donation by Stacia Yeapanis to the artist

Other pertinent information: originally white; hand dyed with cochineal

Donor Stacia Yeapanis is a Chicago based artist who loves stuff and is anxious about waste.

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: net swatch

Maker: manufacturer not indicated

Technique: point ground net with motif
Hand or machine-made? machine-made

Material content: silk

Country or culture of origin:

Date: 20thth-c.

How acquired?

Other pertinent information:

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: lace fragment

Maker:

Technique: Battenberg (machine-made tape lace) with fillings; net insert
Hand or machine-made?

Material content:

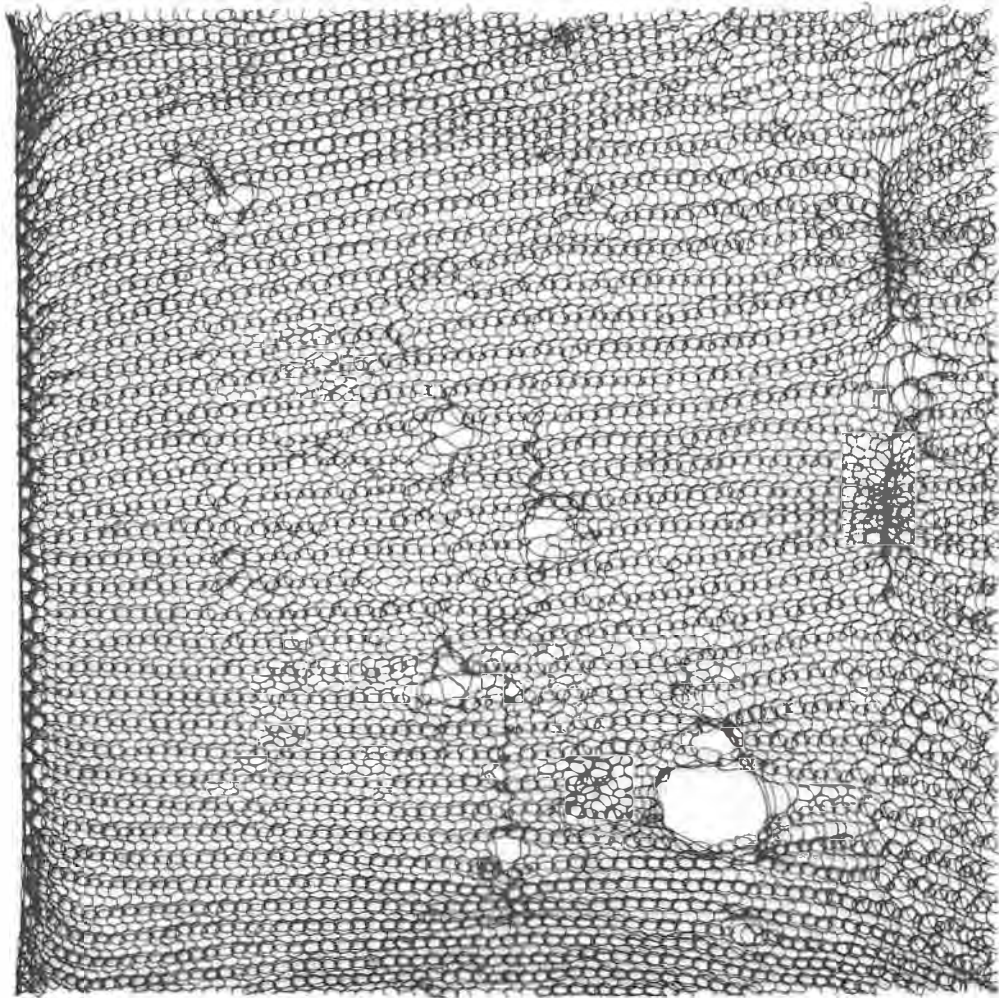
Country or culture of origin:

Date:

How acquired?

Other pertinent information:

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: knit study

Maker: Anne Wilson

Technique: knit

Hand or machine-made? hand-operated machine knit

Material content: cotton and synthetic fiber

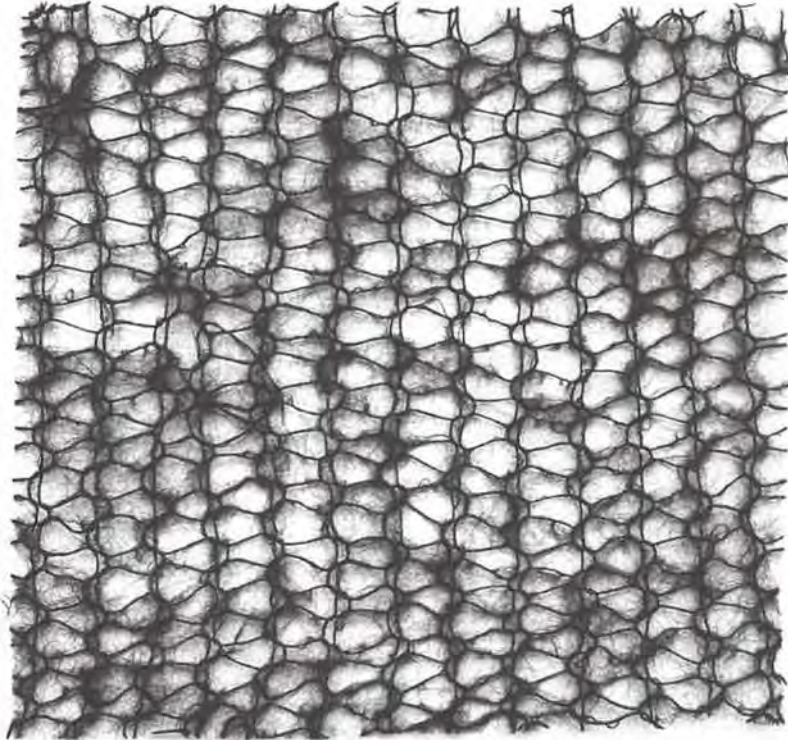
Country or culture of origin: USA

Date: 20th-c.

How acquired?

Other pertinent information: purposeful hole making in service of drawing research

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: fragment cut from sweater

Maker: Annabelle Tricot, manufacturer

Technique: knit

Hand or machine-made? machine-made

Material content: mohair

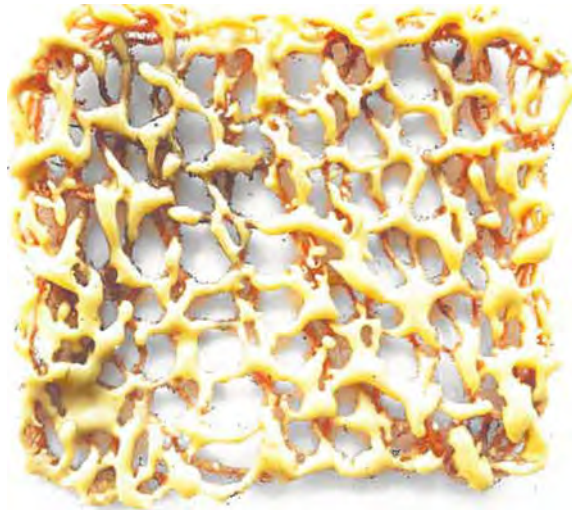
Country or culture of origin: made in Italy

Date: 1978

How acquired? donation by Ani Afshar to the artist; acquired in 1978 in Geneva, Switzerland

Other pertinent information: Donor Ani Afshar is a Chicago based visual artist.

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: study of new technique in Fernández Díaz's practice

Maker: Sofía Fernández Díaz

Technique: hand knit

Hand or machine-made? handmade

Material content: handspun wool from Teotitlán del Valle, Oaxaca, and beeswax

Country or culture of origin: México

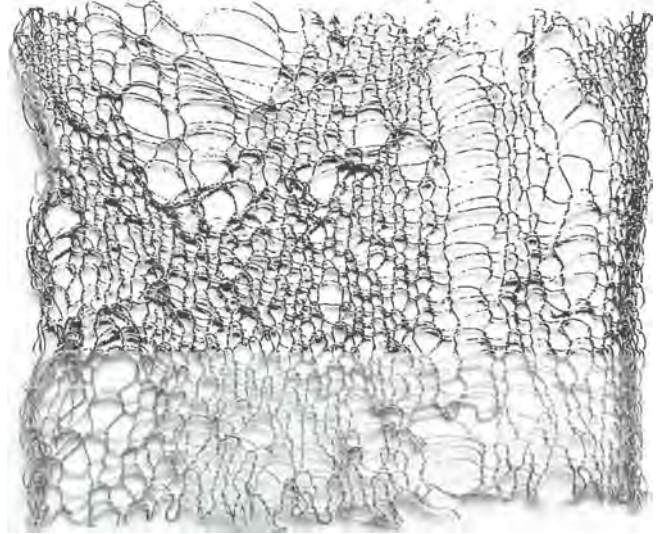
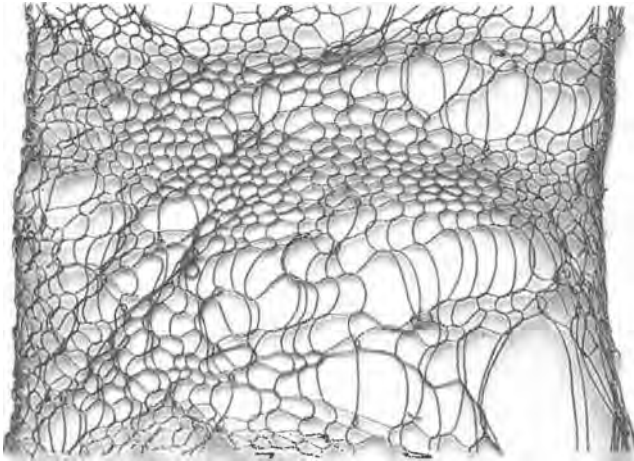
Date: 2024

How acquired? donation by Sofía Fernández Díaz to the artist

Other pertinent information: hand dyed wool with marigold

Sofía Fernández Díaz is an artist, Lecturer in Fiber and Material Studies at the School of the Art Institute of Chicago, and Anne Wilson's studio assistant.

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: study fragments for openwork tensile drawings

Maker: Anne Wilson

Technique: knit

Hand or machine-made? handmade

Material content: cotton thread

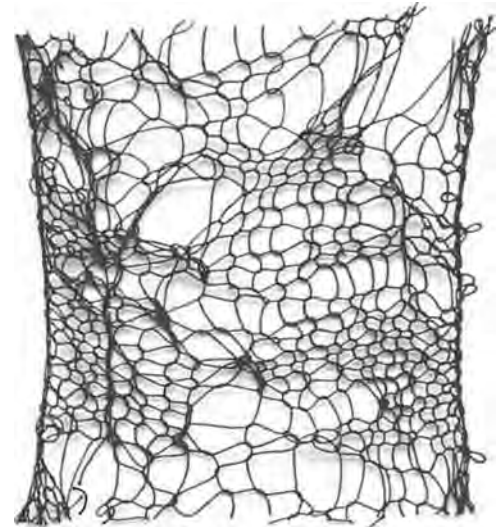
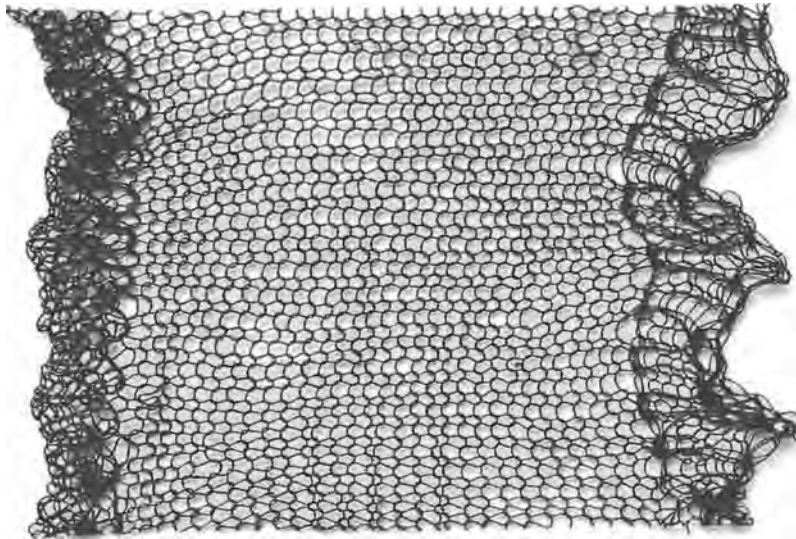
Country or culture of origin: Evanston, IL

Date: 2011

How acquired?

Other pertinent information:

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: study fragments for openwork tensile drawings

Maker: Anne Wilson

Technique: knit

Hand or machine-made? handmade

Material content: cotton thread

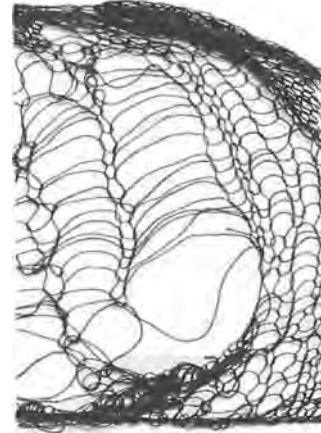
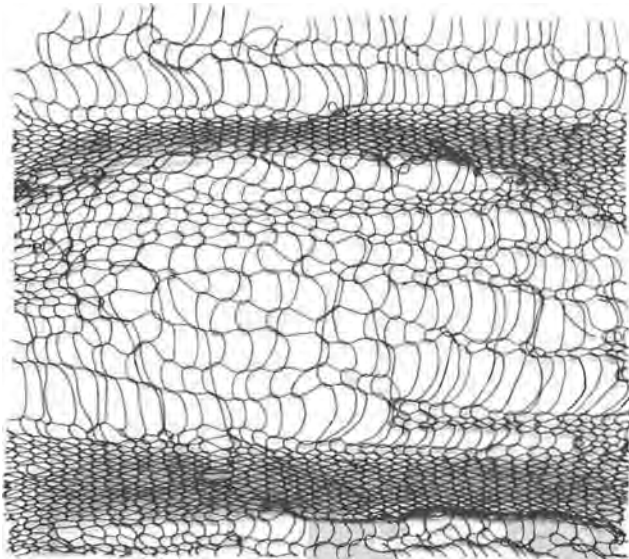
Country or culture of origin: Evanston, IL

Date: 2011

How acquired?

Other pertinent information:

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: study fragments for openwork tensile drawings

Maker: Anne Wilson

Technique: knit

Hand or machine-made? handmade

Material content: cotton thread

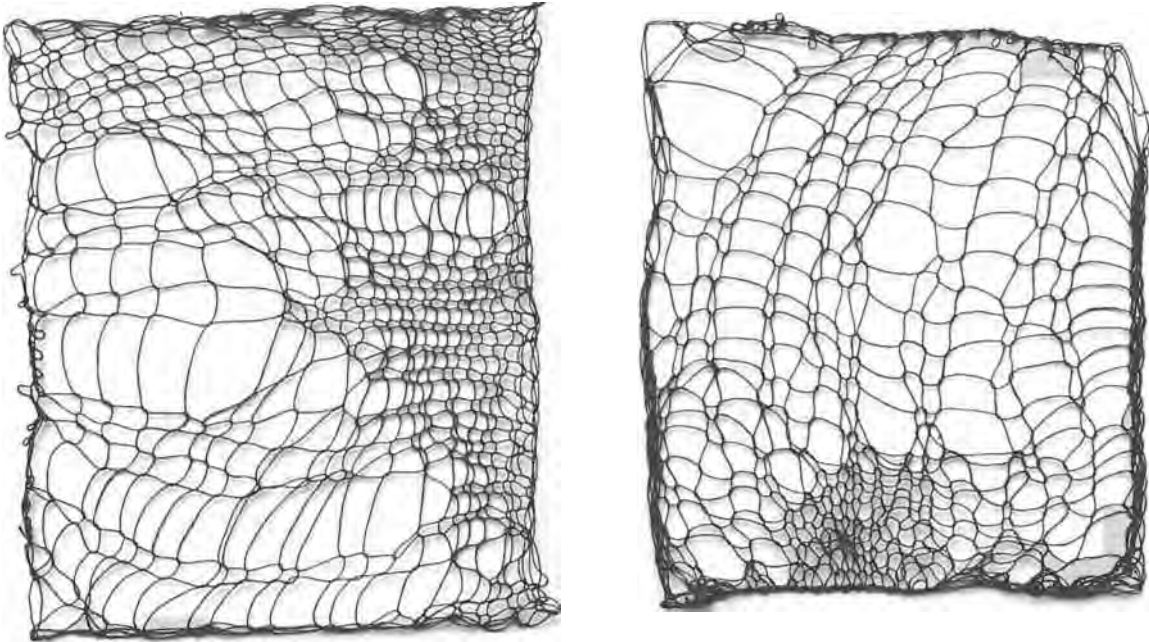
Country or culture of origin: Evanston, IL

Date: 2012

How acquired?

Other pertinent information:

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: study fragments for openwork tensile drawings

Maker: Anne Wilson

Technique: knit

Hand or machine-made? handmade

Material content: cotton thread

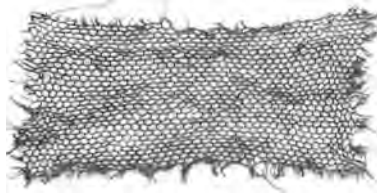
Country or culture of origin: Evanston, IL

Date: 2011

How acquired?

Other pertinent information:

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: lining fragment from woman's purse

Maker: manufacturer not indicated

Technique: net

Hand or machine-made? machine-made

Material content: cotton

Country or culture of origin: Europe (?)

Date: late 19th-c.

How acquired?

Other pertinent information: lining from purse fragment on study table no. 5.

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: cut from commercial fish net

Maker: manufacturer not indicated

Technique:

Hand or machine-made? machine-made

Material content:

Country or culture of origin: USA

Date: 20-21st-c.

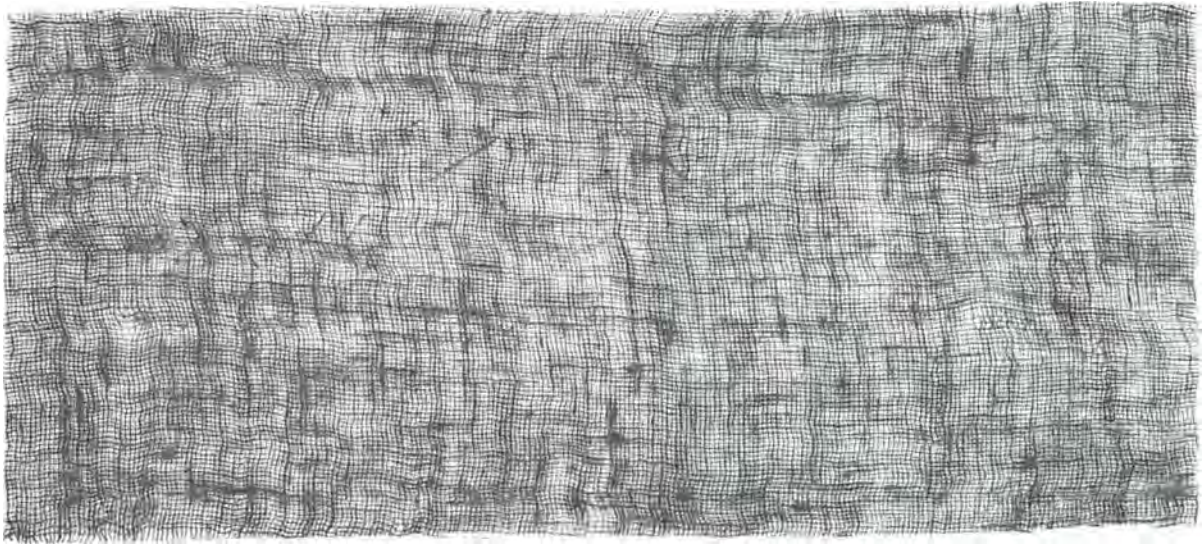
How acquired? Kane County Flea Market, St Charles, IL

Other pertinent information:

STUDY TABLE 8



Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: gauze fabric swatch

Maker: manufacturer not indicated

Technique: open plain weave
Hand or machine-made? machine-made

Material content: cotton

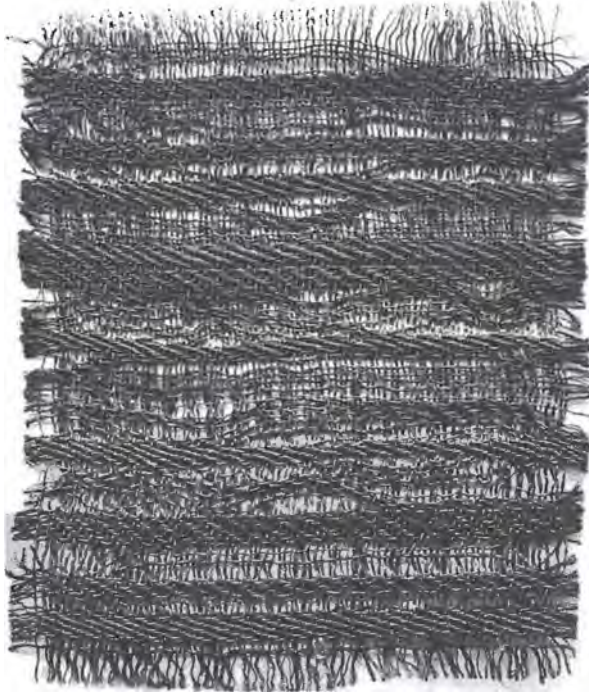
Country or culture of origin: USA

Date: 20th-c.

How acquired? donation by Frank Connet to the artist

Other pertinent information: hand dyed with indigo and marigold
Frank Connet is a Chicago based artist. He is also is the owner and director of Textile Restoration Inc., dedicated to the conservation, restoration, and cleaning of historic, ethnographic, and heirloom textiles.

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: openwork fabric swatches

Maker: maker once known

Technique: woven

Hand or machine-made? handmade, workshop in Kyoto, Japan

Material content: vegetable fibers

Country or culture of origin: Japan

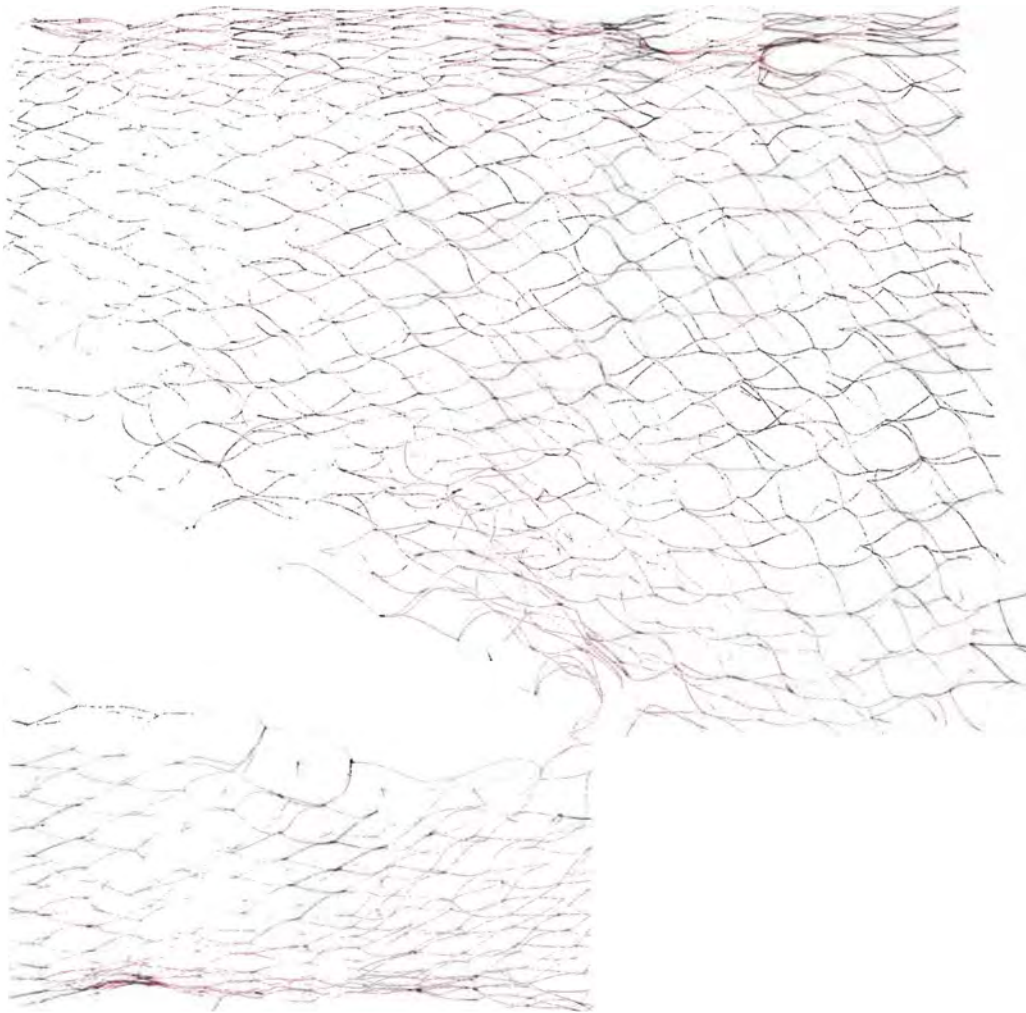
Date: 1990's production

How acquired? donation by Frank Connet to the artist

Other pertinent information: hand dyed with indigo

Frank Connet is a Chicago based artist. He is also the owner and director of Textile Restoration Inc., dedicated to the conservation, restoration, and cleaning of historic, ethnographic, and heirloom textiles.

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: fragments from a human hair hairnet, fringe style, auburn

Maker: La Mode, Universal Trading Co., Chicago (manufacturer)

Technique: single mesh

Hand or machine-made? machine-made

Material content: "finest quality sterilized human hair" (from packaging)

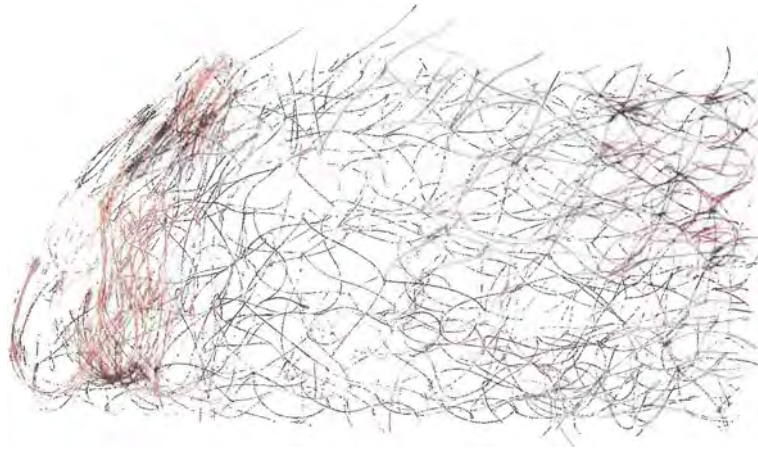
Country or culture of origin: USA

Date:

How acquired?

Other pertinent information:

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: fragment from a human hair hairnet, cap shape, auburn

Maker: La Mode, Universal Trading Co., Chicago (manufacturer)

Technique: single mesh

Hand or machine-made? machine-made

Material content: "finest quality sterilized human hair" (from packaging)

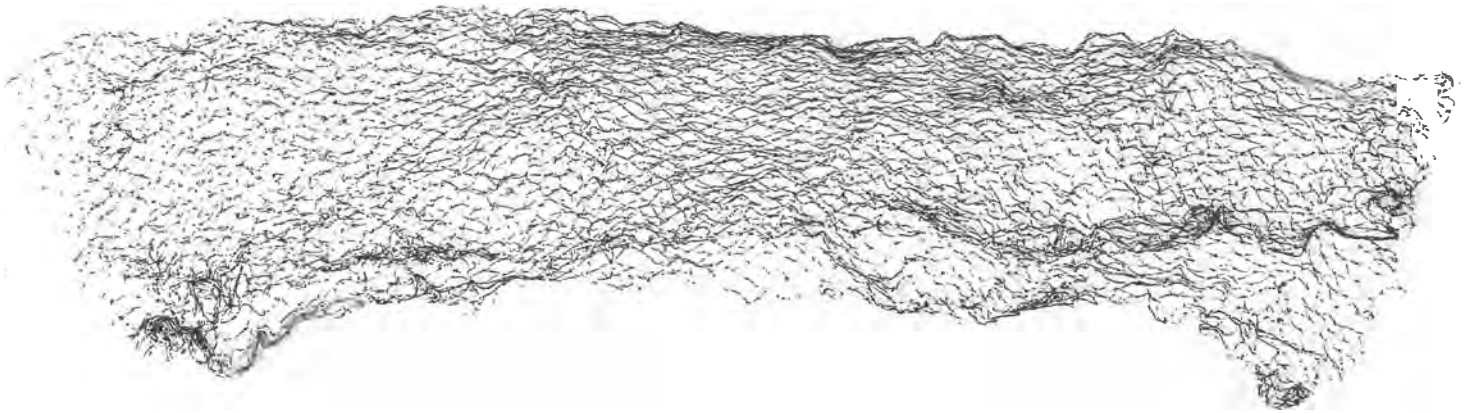
Country or culture of origin: USA

Date:

How acquired?

Other pertinent information:

Anne Wilson **MAD DRAWING ROOM**
Identification Lace and openwork fragments



What it is: regular lightweight black hairnet

Maker: ROYAL (since 1949), Coatesville, PA

Technique:

Hand or machine-made? machine-made

Material content: nylon

Country or culture of origin: USA

Date:

How acquired?

Other pertinent information:

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: linear shape cut from lace fabric

Maker:

Technique:
Hand or machine-made?

Material content: cotton

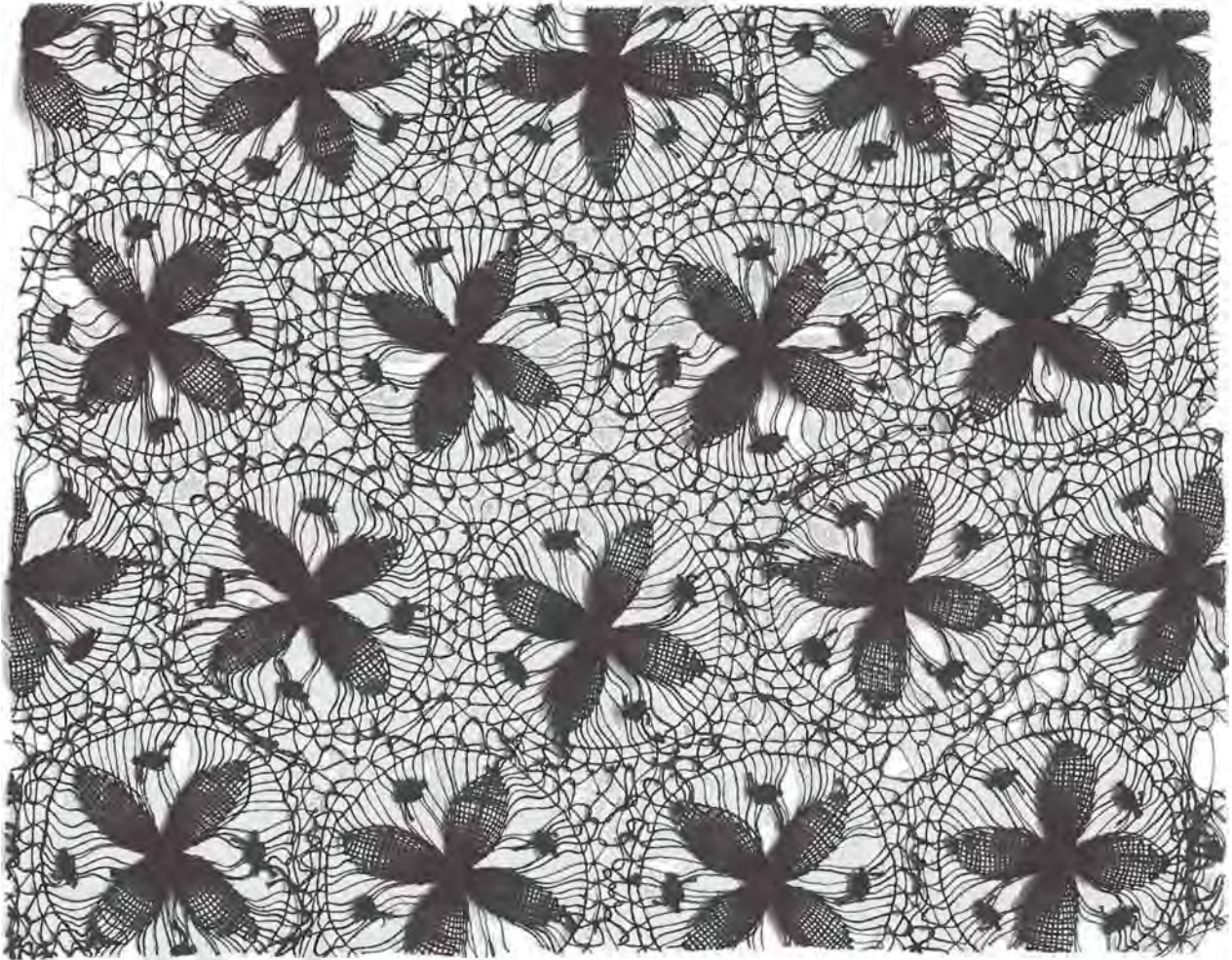
Country or culture of origin:

Date: 20th-c.

How acquired?

Other pertinent information:

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: lace fragment from woman's shawl

Maker: maker once known

Technique: Tenerife type of needle lace
Hand or machine-made? handmade

Material content: cotton

Country or culture of origin: Europe

Date:

How acquired?

Other pertinent information: Although dyed black, this shawl would originally have been a cream color.

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: cut from length of lace border trim

Maker: manufacturer not indicated

Technique: embroidery into net grounds

Hand or machine-made? machine-made

Material content: cotton/silk

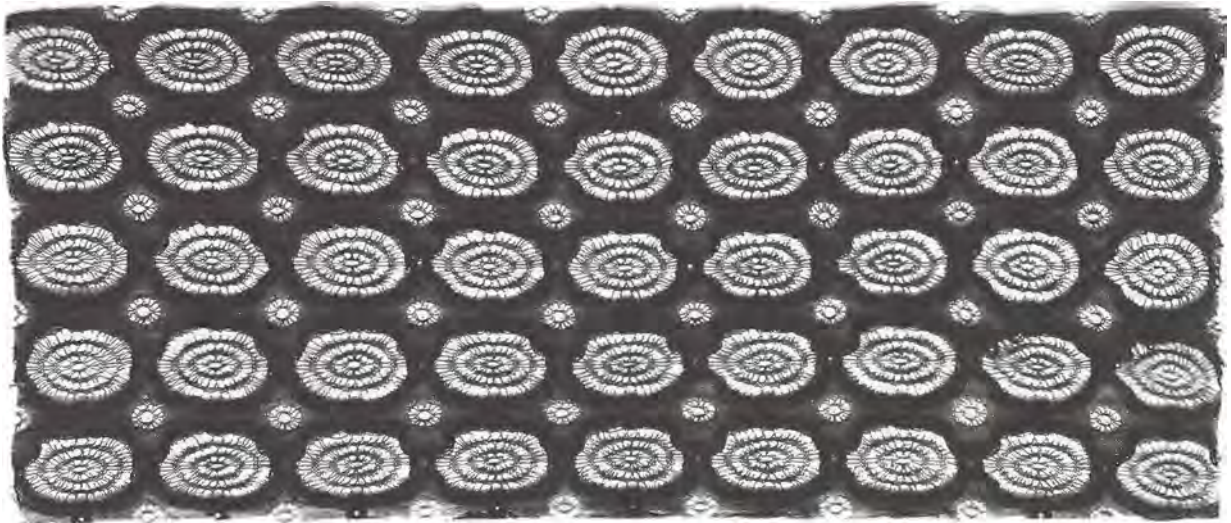
Country or culture of origin: Brussels, Belgium

Date: 20th-c.

How acquired? bought in Brussels, Belgium; donation by Maruca Diaz to the artist

Other pertinent information: hand dyed with marigold and turmeric
Maruca Diaz is a ceramicist from México City.

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: openwork fabric fragment

Maker: manufacturer not indicated

Technique:
Hand or machine-made? machine-made

Material content: cotton

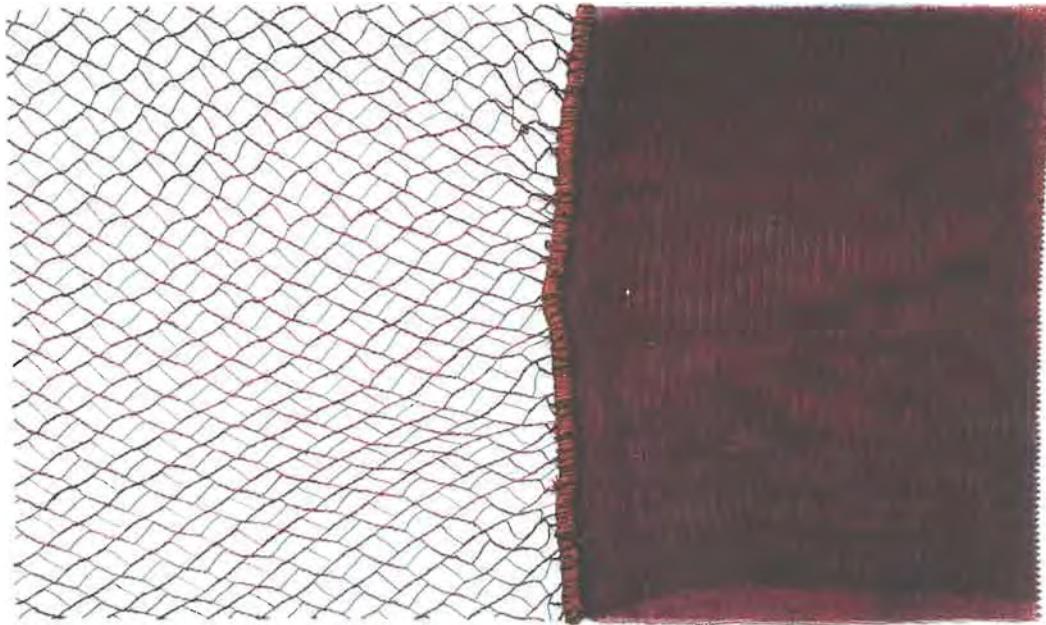
Country or culture of origin:

Date: 20th-c.

How acquired?

Other pertinent information:

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: woman's net stocking fragment

Maker: manufacturer not indicated

Technique: knit

Hand or machine-made? machine-made

Material content: cotton net bottom and synthetic fiber top

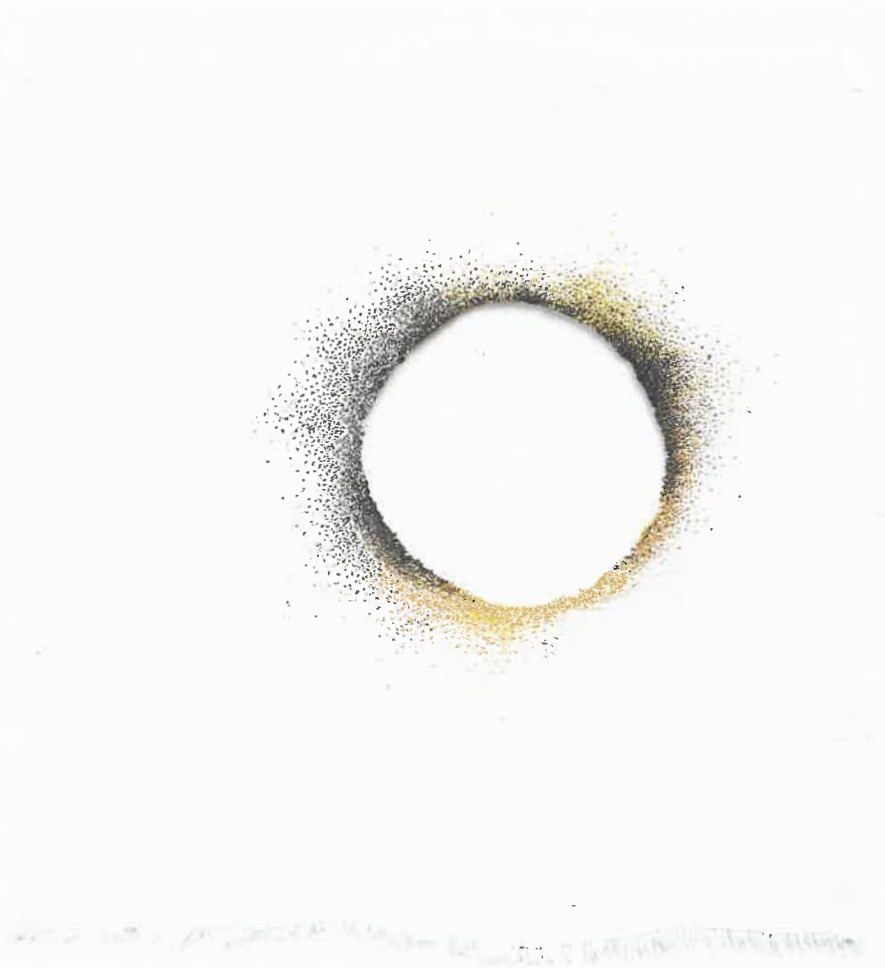
Country or culture of origin: USA

Date: 1930

How acquired?

Other pertinent information:

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: study for *Dispersions* artwork series

Maker: Anne Wilson

Technique: embroidery

Hand or machine-made? handmade

Material content: human hair and thread stitched around a hole in damask cloth fragment

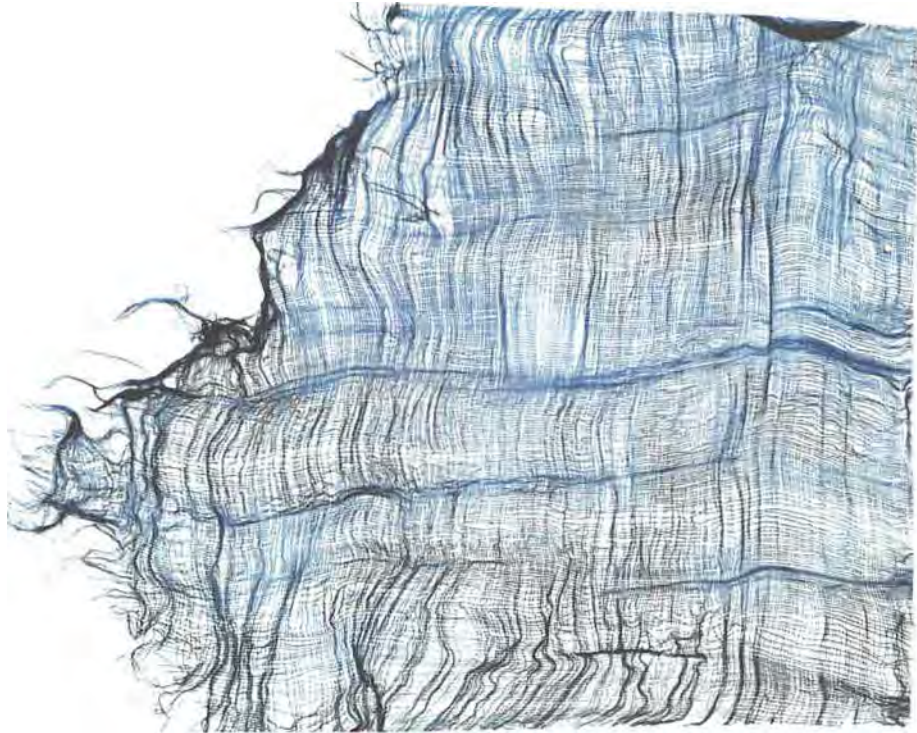
Country or culture of origin: Evanston, IL

Date: 2012

How acquired?

Other pertinent information: To see more of this kind of work, go to:
<https://www.annewilsonartist.com/texts-credits-dispersions/>

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: tear/cut from scarf fabric

Maker: manufacturer not indicated

Technique: plain weave

Hand or machine-made? machine-made

Material content: silk

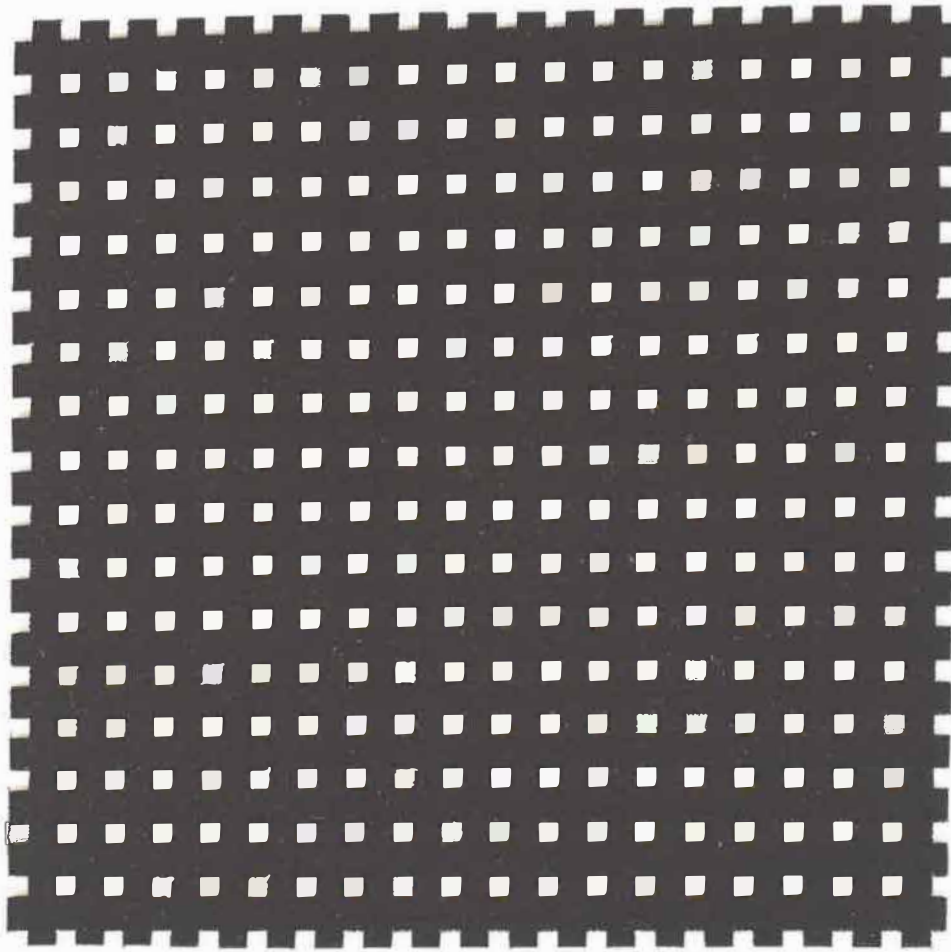
Country or culture of origin:

Date: 21st-c.

How acquired? Dharma Trading, San Rafael, CA

Other pertinent information: hand dyed with indigo

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: openwork grid fabric swatch

Maker: manufacturer not indicated

Technique: knit

Hand or machine-made? machine-made

Material content: synthetic fibers

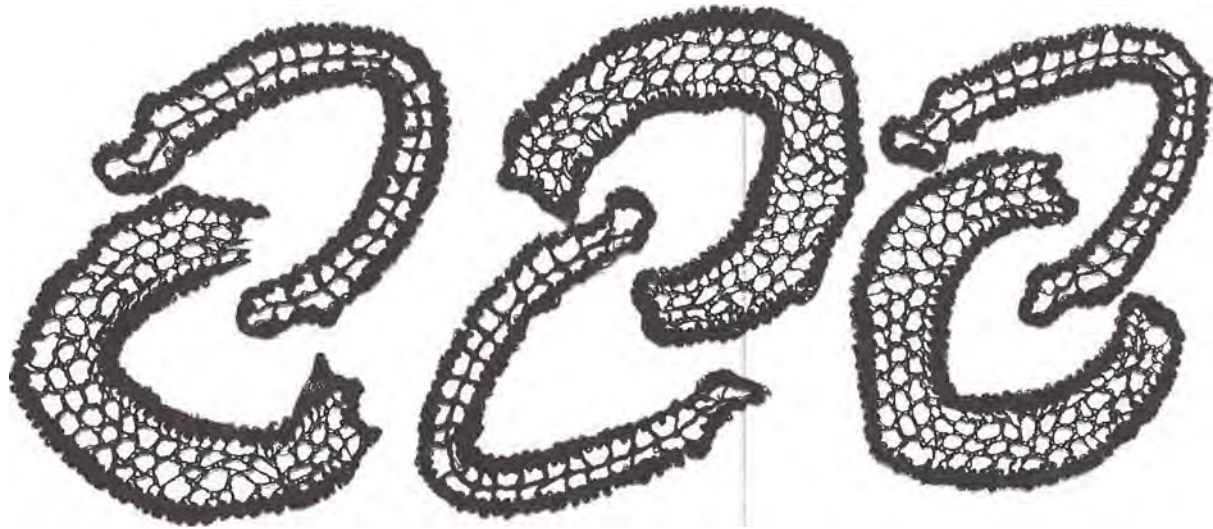
Country or culture of origin:

Date: 2022

How acquired? Vogue Fabrics, Evanston, IL

Other pertinent information:

Anne Wilson . MAD DRAWING ROOM
Identification . Lace and openwork fragments



What it is: 6 related lace fragments

Maker:

Technique:

Hand or machine-made? handmade

Material content: silk

Country or culture of origin:

Date:

How acquired?

Other pertinent information: